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LITERATURE.

Stanford's Compendium of Geography and Travel: Australasia. Edited and extended by Alfred R. Wallace, F.R.G.S., &c. With an Ethnological Appendix by A. H. Keane, M.A.I. (Stanford.)

MR. WALLACE'S *Australasia* embraces, besides Australia and New Zealand, the islands of the Malay Archipelago, including the Philippines, the Papuan Islands, and all the vast region hitherto known as Oceania or Polynesia. If all these are to be grouped together under a single name, perhaps "Australasia" is the best, for that name has generally included the most important portions of the area, and recalls besides the old "Terra Australis;" but Mr. Wallace's argument for its use, that the region in question is "geographically a southern extension of Asia," has, as regards the greater part of the area embraced, but a remote geological application.

Readers of Mr. Wallace's former books are familiar with the important qualifications which he brings to his present work—the faculty of close observation, of ingenious reasoning, and of clear and intelligent description. He has also the advantage of a personal acquaintance with some of the remoter places and people of whom he writes. The countries described resolve themselves naturally into two distinct groups; the one composed of the British colonies of Australia and New Zealand, to which one-half of the volume is devoted, the other a vast assemblage of islands inhabited by native races. These, speaking generally, comprise on the west the Malay Archipelago, mostly co-extensive with the great Eastern Empire of the Dutch; then New Guinea and the neighbouring islands, where we find the nucleus of the dark Papuan or Melanesian race; while over the vast region farther eastward lie scattered the homes of the fairer Polynesians. Mr. Wallace has succeeded well in the twofold object he no doubt had in view, viz., to combine a compendium of statistical information with a "readable" account of the regions described. In his account of Australia, especially, we are struck with the skill and effect with which he has carried out this purpose. Thus, in discussing the geology of that country, we have in the first place a good map, by which we find that the formations, not only of the entire coast, but of more than half the interior of this great island, which almost equals Europe in extent, have already been ascertained. Then, after some interesting speculations as to the former extent and direction of the Australian land, the author

takes the opportunity of giving in some detail a clear explanation, aided by sections, of the character and mode of formation of the gold deposits, and also of that "desert sandstone" which covers such vast tracts in the interior, though he does not account for the absence of fossils from this formation. Again, after explaining and speculating on the many remarkable characteristics of the flora, he describes the peculiar plants which form the different varieties of "bush" and "scrub," thus enabling the reader to whom these terms have been hitherto mere names to form a comparatively vivid conception of their appearance, and of the difficulties of Australian travelling.

Mr. Wallace gives all the necessary statistics of population, trade, revenue, education, and political constitution, which tell, with an eloquence of their own, the wonderful tale of rapid growth and of prosperity; but he might, we think, with advantage have added some notice of the conditions of political life and of society in these colonies.

In his description of the various islands of the Indian and Pacific Oceans, and of the people who inhabit them, Mr. Wallace has again combined much pleasant reading with a record of statistics for reference, dwelling occasionally on points of more than usual interest. In a sketch of the career of the late Rajah Brooke, which, though an episode, is yet by no means out of place in a notice of the Malay Islands, Mr. Wallace bears cordial testimony to the value of a work which, as shown by its continued success under the present ruler, has now borne the test of time. While dwelling on the peculiar habits and customs of the Pacific races, Mr. Wallace might, we venture to think, have devoted a little more space to their political institutions, which, though now dying out, were in many of the groups very elaborate, and also to their religious systems. These matters, too, if of less value than linguistic or physiological evidence, have also their bearing on those ethnological questions which are discussed at length. Mr. Wallace, however, gives his opinion as to the effect on the Malays of Islam and of Christianity respectively. "Islam," he tells us, "has deprived even these of all higher aims in life, reducing their pursuits mainly to navigation and piracy;" while, when they become Christians, they merely "abstain from shaving their heads, or filing down their teeth, and drink wines and spirits." With these views as to the influence of the higher creeds, he may naturally consider the older ones as hardly worth recording. Though writing dispassionately about the Dutch, we gather that Mr. Wallace thinks highly of their colonial administration, and it is probable that their merits in this respect are hardly understood in England; nor do we always realise the great extent and value of their Eastern dominions, as these are brought home to us by Mr. Wallace's map and statistics. True, much of the territory appropriated has never been explored, much less occupied or administered; and such appropriations would perhaps not be recognised by any other Western Power which happened greatly to desire the territory in question. The validity of such annexations is a wide and a delicate question. We cannot, however, agree with

the author that the Dutch claim to the western half of New Guinea is "well supported," being founded merely on a series of coast surveys, and on their claim to suzerainty over the chiefs of some small neighbouring islands.

It must have been by an oversight that, in his sketch of the history of Java, Mr. Wallace makes no mention of the period of English occupancy under Sir Stamford Raffles, to whose enlightened administration the island owes so much, and whose Reports are still so valuable. We find, too, occasional repetitions, and a few inconsistent statements. For instance, at p. 569, we read that "the native rat, which entered New Zealand with the Maories, is now being extirpated by the Norway variety;" but we had read, on p. 559, that the native rat has been so completely "destroyed that no specimen of it is known to exist, and it is therefore uncertain whether it was a true rat or some allied animal;" while its having been brought there originally by the natives is, we are now told, only a "tradition." Again, at p. 498, Mr. Wallace argues the great antiquity of the Polynesian race from their ignorance of the art of making pottery, "its practice being so simple and at the same time so useful, that, once known, it would certainly never have been lost;" but on the next page he admits that, in the progress of migration from island to island, the art "might have been lost for want of suitable materials." That the Polynesians should have been so ignorant of pottery is the more mysterious, in that the Samoan group, the point from or through which the last great migratory movement probably passed to the eastward, was not without intercourse with Fiji, which produces perhaps the best pottery in the Pacific. The art would, therefore, seem rather to have lapsed. Mr. Wallace meanwhile appositely reminds us that "we cannot measure the status of human advancement merely by progress in the mechanical arts." His facts and statistics are not invariably correct. Thus he is mistaken in speaking of cannibalism as still practised in Fiji, and we fear he overstates by at least one-third the population of that group when he puts them at 150,000. Nor, therefore, can there well be "50,000 children attending school." His remarks on the decline of the native races are somewhat contradictory; thus at p. 530 he ascribes it to the action of the missionaries, while at p. 505 he attributes the increase of the population on Niue to the fact that there are no Europeans there except the missionaries.

Mr. Wallace writes of the Polynesians that "their ceremonies are polluted by no human sacrifices; cannibalism with them has never become a habit." We fear that the history of Hawaii militates against the first of these assertions, while the Marquesas and even New Zealand would lead us to qualify the second. Among the Polynesians as known to us, cannibalism was certainly exceptional, and was never perhaps so ingrained a habit as among the Papuans; but the distinction between an inveterate habit and a constant practice is a fine one! To the general reader Mr. Wallace's use of the term "Malay" race and language, now including and now excluding, as he does, such sections as the Javanese or the Dyaks, will, we fear, be confusing. A

few discrepancies occur between statements in the text, and others in the ethnological appendix contributed to this as to the other volumes of the series by Mr. A. H. Keane. When these differences occur on such points as the relation of different races to each other, or the dates or circumstances of their migrations, they are not to be wondered at, nor, indeed, are they necessarily a disadvantage to the reader; but while Mr. Keane, for instance, holds the more usual view that the Javanese and Battak alphabets are derived from the Devanagari, Mr. Wallace considers they are independent inventions.

It may be remembered that Mr. Wallace, in his *Malay Archipelago*, held a peculiar view of the mutual relations of the Pacific races. Other observers had questioned the close connexion in blood and language between the Malays and the brown Polynesian race implied in the term "Malayo-Polynesian," but Mr. Wallace, besides denying this connexion, held that these Polynesians were only a variety of the dark Papuan race. The latter opinion, we gather from the present work, he has considerably modified, but he still considers the Polynesians and Malays to be "radically distinct," linguistically and otherwise. Mr. Keane, on the other hand, pronounces them to be "fundamentally one in speech, no less, or rather more decidedly, than in physique." Almost all recent students of the languages in question agree with Mr. Wallace that too much has been made of superficial and verbal resemblances, but as to the physical characteristics there is not the same consensus. Mr. Wallace quotes from his former work the "trenchant remarks," as he rather quaintly calls them, in which he draws the distinction between the Malay and the Papuan, and, by implication, between the former and the Polynesian; but the remarks in question were not universally convincing, for several of those best acquainted with the Polynesian, as Messrs. Whitmee and Turner, and, we think, Mr. Ranken, hold that his description of the Malay applies also to the Polynesian in every respect, except as to height, and partly as to the hair.

Mr. Keane quotes from a recent paper by van Rosenberg some curious, though hardly "conclusive," evidence in favour of the theory he adopts of the origin of the Polynesian race, viz., that they were the *autochthones* of the Malay Archipelago. Van Rosenberg tells us that the people of the Mantaway Islands, to the west of Sumatra, are totally unlike the inhabitants of the neighbouring lands, and strikingly resemble in physique, and also—though to what extent is doubtful—in speech, the Eastern Polynesians, of whom accordingly Mr. Keane "inevitably concludes" them to be a remnant, perhaps the sole remnant, uninfluenced by subsequent Mongoloid invasions. But other instances of tribes taller and fairer than the surrounding Malays, and equally differing from their Papuan neighbours, have been already noticed at various points in the Archipelago. Mr. Wallace, indeed, himself found such a people in the island of Gilolo, though he attaches no special significance to their presence there, or probably considers that any conclusion from the fact would be premature; but it would have been interesting if he could have

told us more about their language than that it is "highly peculiar," and a closer investigation of the whole question is very desirable. This island of Gilolo, by the way, was the point whence Mr. J. R. Logan traced a great migration towards the Pacific, and which carried with it, as he believed, from these regions the name of "Java," to re-appear in the various forms of Hawaii, Savaii, &c.* Mr. Keane refers the origin of the name to Savaii in Samoa, which no doubt was, much later, a centre of dispersion; but other considerations seem fairly to justify the older derivation, though we cannot follow the ingenious Mr. Fornander in tracing the name still farther west to Saba, in Arabia. Mr. Keane, in his appendix, pronounces very confidently against the theory maintained by former writers, and more recently, on different grounds, by Drs. Huxley and Bleek, of the relationship of the Australians to the Dravidian races of India. On this, as on other questions, the writer, owing, no doubt, to limitation of space, has confined himself to stating his views without adequately discussing them. His theory of the origin of the Papuan race in lands now submerged beneath the Central Pacific seems to suggest quite as many difficulties as the one above referred to; but, short as the appendix is, it adds considerably both to the interest and the completeness of the work.

We should add that the volume is liberally supplied with maps, well executed and of convenient size, and the arrangement of the subject-matter is throughout clear and systematic.

COUTTS TROTTER.

Records of the English Province of the Society of Jesus. Vol. V. By Henry Foley, S.J. (Burns & Oates.)

FATHER FOLEY has at length brought his laborious work to a conclusion, and we are able, therefore, to take a juster view of its merits and bearing than was previously possible. The painstaking author wishes it to be regarded as a portion only of the materials available for a history of the English Jesuits. We venture to believe that he has given us the cream of such materials. It is easy enough to correct and make additions to so extensive a work, but still we believe that Mr. Foley has left few sources of important information unexamined, and we are sure that there is much sterling merit in the five ponderous tomes which he has given to the world.

The Society of Jesus has shown a wise discretion in permitting these volumes to be published. It will lose nothing by the revelation, although there are very many who cannot sympathise with the convictions and labours of the Order. When may we expect a similar work to tell us about the English Benedictines and the other religious communities in this country? We are glad to learn that we are to have in print before long the *Diary of the English College at Rome*.

As we have written on this theme before, we shall only touch one or two points, and those, as it were, with a finger's tip.

Mr. Foley gives us an interesting notice of

the Convent of St. Mary at York, and of the work and sufferings of the Roman Catholics in the county at the time of the Revolution of 1688. He will find more information on this subject in the *Memoirs* of Sir John Reresby. There is still preserved in the minster-vestry at York the beautifully-wrought pastoral staff of silver which once belonged to Bishop Leybourne, the English Vicar-Apostolic. It was taken from him in the city, and was deposited in the minster for the use of any future archbishop who cared to have it. It has been said that it was the intention of James II., had things gone well with him, to raise Leybourne to the Archbishopric of York, which he had kept vacant for a long time. William had not been many hours in England before that honourable position became the reward of the adherence of Thomas Lamplugh, Bishop of Exeter.

Mr. Foley tells us of John Matthew, grandson of an archbishop of York, who deserted the Church of England for that of Rome. He is mentioned in John Gee's *Foot out of the Snare*. Toby Swinburne, one of Matthew's friends and a son of Henry Swinburne the well-known author and ecclesiastical lawyer, took the same step. In the *Life of Bishop Morton* (by Baddeley, pp. 106—7) we are told that Mr. Swinburne returned to the Church of England at the persuasion of that prelate, who is also said to have brought back, among others, a "Mr. Mathew," who is probably the gentleman who has been just mentioned. Mr. Swinburne took up arms for Charles I., and was sorely wounded at the fight of Newbury. In that condition he was thrown into prison, and the treatment which he received cut short his life. All this is new, we think, to Mr. Foley.

We have notices in this volume of many members of the family of Jenison. This ancient race, which has taken root in a foreign soil, has produced many soldiers and priests. Their home at Walworth, near Darlington, was a noble Elizabethan house, rich in heraldry, but sombre and melancholy, as befitted the character of many of its inmates. The Jenisons have a very chequered history, part of which comes before us in Mr. Foley's book. One of them, a priest, died in Newgate in 1679, finding his way to prison through Titus Oates. He had the unhappiness to have against him the evidence of a secular priest, who had been trained by the Jesuits, John Smith by name, who lived for a while in his father's house at Walworth, and became a renegade. Smith published, in folio, in 1679, *The Narrative of Mr. John Smith, of Walworth, in the County Palatine of Durham, Gent, containing a further Discovery of the late Horrid and Popish Plot*, in which he did as much mischief as he could to the family that had given him bread. The writer possesses a beautifully written MS. on ecclesiastical history, composed by Augustine Jenison in the seventeenth century, to whom Mr. Foley alludes. A namesake of his, a hundred years after, had some strange experiences.

The last priest executed at York was Thomas Thweng, of Heworth, who was put to death in 1680. Mr. Foley will be glad to learn that a brass plate recording Thweng's death was discovered some time ago in the church

* See *Quarterly Review*, No. cclxxvii., p. 193.

of St. Mary, Castlegate, York, and that his vestments are still preserved at a country house in the neighbourhood.

The genealogical information in these volumes is very extensive, and much of it can be acquired from no other source. It has not been easy to trace the history of the priests and nuns in the Roman Catholic Church, and the publication of these details will check the endeavours of those who every now and then do their best to attach a modern pedigree to an ancient house by appropriating them as ancestors.

There are many mistakes, of course, in this volume, some of which might have been easily avoided. There is also one remarkable blunder. The writer of this review has the unique privilege of being asked to survey a book in which he is himself chronicled as dead! May he, for once, dare to say, "defunctus adhuc loquitur"? Mr. Foley, he is sure, will not be sorry for the tidings, and will accept the earnest wish of the writer that the author of the *Records of the English Province of the Society of Jesus* may live to compile other works for his "defunct" critic to review.

JAMES RAINE.

Anti-Theistic Theories. Being the Baird Lecture for 1877. By Robert Flint, D.D., LL.D., Professor of Divinity in the University of Edinburgh. (Blackwood.)

THESE are not simply the lectures of an apologetic theologian, but of one who is by nature and culture a critic and historian of thought. They are marked by wide sympathies and knowledge, lucidity of exposition, vigour of style, and cogency of argumentation. Prof. Flint has too much of the historical and scientific spirit to be a mere apologist. Theism is evidently to him synonymous with a true and rational conception of the universe, of man and history. He sees clearly that it so touches reason at every point that it can never be excluded from the ultimate problems of thought, or be indifferent to any tendency or movement of mind. It is only when Theism is regarded in this comprehensive manner that it can be worthily or adequately discussed. To leave it at any one point unreconciled to reason is to leave it unvindicated, to an endangered, if not an unjustified, existence. And this is what Prof. Flint has perceived. His former volume was constructive, his present is critical. In the one he was concerned with the rational principles that underlie and justify Theism—the proofs of the reality and nature of the Being whose existence it affirms; in the other he is concerned with the criticism of the theories that stand opposed to Theism, that seek so to explain the universe and its history as to deny the existence or the personality of God. The two volumes thus form one work, the critical part completing and fortifying the positive.

If we place together Prof. Flint's two series of lectures—the "Theism" and the "Anti-theistic Theories"—we have what may be regarded as a complete apologetic of Theism, thoroughly relevant to the phases and attitude of modern thought. It may not be an exhaustive or sufficient apologetic, but its

relevancy, within its limits, no one can deny. The oldest and the newest "Anti-theistic theories" are here expounded, appraised, and criticised. It is to be regretted, indeed, that the author, in his anxiety "to avoid, in a semi-popular work, abstruse metaphysical discussion," has postponed for the present "an historical account and critical examination of the various phases of modern Agnosticism." What is so named is the common and protean parent of the most distinctive and decided Anti-theistic tendencies in modern thought. And a more or less direct polemic against it runs through almost all the criticisms of this book. This, indeed, was inevitable. Modern Scientific Materialism, Secularism, Positivism, repose on Agnosticism; and while each uses it for purposes inconsistent with its first principles, the inconsistency is not evident as it would be were the application made by an ostensibly Agnostic philosophy. Agnosticism, reduced to logical and conscious consistency, becomes as complete a paralysis of human thought as the most absolute Scepticism, but, disguised in a physico-scientific terminology, it becomes ignorant of its own ignorance, and boldly essays the last problems of the reason. Hence it was inevitable that Agnosticism should be every here and there touched and criticised, though a detailed examination is, as the author says, "the chief omission" of the book. With this exception the book is a searching and honest and honourable criticism of the theories that seek to dispossess and replace Theism. As such it shows how much more arduous the task of Theism is now than it once was. In the days of Butler the number of disputed first principles was small; in these days it is perplexingly large. He could make assumptions that no apologist could now make, and be heard. Paley's argument, though it is often presented by its critics with grotesque inaccuracy, may yet be said to have been cumulative in the sense of being an accumulation of illustrations. The great point was to show that the world was well ordered, and could not have been so without some one to construct and arrange it. The main aim of the men that followed Paley was to defend the principles implied in his argument against doctrines involved in the philosophy of Hume, on the one hand, and, on the other, against objections formulated by Kant, and based on his critical philosophy. But now Theism has not simply to vindicate its method and proofs against systems of sceptical or critical metaphysics; it has to confront rival theories as to the origin of the universe that speak in the name of science; rival theories as to its nature, and rule, and end that speak in the name of philosophy. In our modern speculation there may be few or no original elements, but the combinations are new, and the way in which systems apparently the most opposite co-exist, complement and penetrate each other. Materialism is so pervaded by a Pantheistic spirit as often to melt, by imperceptible degrees, into Pantheism. Atheism may be seen inspired by a religious fervour curiously akin to fanaticism. And so the Theist who speaks to these days needs to be, not simply apologetic, but critical and comparative—i.e., must be able, not only to defend his own system,

but to compare it critically with those that stand opposed to it. A criticism of "Anti-theistic theories" is what Prof. Flint here attempts, and his criticism becomes a comparison designed to make evident the superior rationality of Theism.

This volume consists of ten lectures, dealing with "Atheism," "Materialism," "Positivism," "Secularism," "Pessimism," "Pantheism." The seventh lecture deals with what is not properly an "Anti-theistic theory"—if by that is understood a theory not simply opposed to Theism, but designed to supersede it—the assertion, namely, of Sir John Lubbock and a few other ethnographers that there are tribes without any religious ideas and customs. If this lecture is somewhat loosely connected with the others and the general design of the book, it is yet one of the most able and conclusive. It is an excellent example of the author's style, his careful sifting of evidence, and investigation of facts. Sir John Lubbock's statements and illustrations are subjected to criticisms, and confronted by counter-testimonies that fairly break them down. On this point the ethnographers are certainly on the side of Theism; Sir John Lubbock does not here belong to the majority. Growing knowledge of savage races is not favourable to the *dictum* that there are tribes without religious beliefs and rites, and here, within the shortest possible compass, is conclusive evidence of its falsity. It may, indeed, be said that the questions raised by ethnography concern not so much Theism as religion, i.e., not so much the speculative bases and form of the idea of God as the historical forms it has assumed with their action in history and value as regards civilisation. But if the Theist has to prove that the belief in God is a belief entirely in harmony with the nature of man, he can hardly pass unnoticed an assertion so grave as that there are peoples without any belief in supersensible things or beings.

The other lectures are a series, advancing in regular logical order. The opening lecture on "Atheism" is remarkable as an expansion and interpretation of the celebrated argument of Foster and Chalmers. The position of the Atheist is illogical; only the man who has attained to universal knowledge can know that there is no God. Atheism can hardly be termed a theory; it is rather the absence of one. It is dogmatic in its negations, i.e., dogmatic in its denial of other people's affirmations; but it can make no affirmation of its own. If it does, then it falls over either into the theory which identifies matter with the first and efficient cause, or the theory which declares that cause unknown, but describes its action and manifestations in the terms of matter, motion, and force, or into the theory that makes the world an illusion, a projection or creation of the Unconscious, or of the individual intellect and will, or into the theory that reduces everything to the modes or attributes of a substance which it may name God. In short, Atheism, the moment it becomes positive, changes into Materialism, Agnosticism, Nihilism, or Pantheism. Pure Atheism is absurd; it can know only one thing—there is no God. But to know this, it must know what is, all that is; and so its

absolute negation becomes a universal affirmation of the most portentous kind.

There are three lectures on Materialism—"Ancient," "Modern," and "Contemporary or Scientific." They are very able, clear, concise, critical. The literary criticism, both in the text and the notes, is especially good; the expositions of the successive systems, though brief and hurried, are lucid and intelligible. Our author does full justice to Lange, both as regards his merits and defects; and his appreciation of the living influences favourable to Materialism is keen and discriminating. This is very true:—

"Naturalists and physiologists are more apt, perhaps, to become Materialists than natural philosophers, because it is possible for the former to be greatly distinguished in their vocations without requiring ever seriously to ask what matter is, but hardly for the latter, who have to deal with it in its more general and essential nature. The natural philosopher may denounce as metaphysics the question, What is matter? but he is not only always trying to answer the question, but his answer, as a rule, comes so near that of the metaphysician that he is rarely a Materialist. It is in the form of exaggerations of the influence of physical agencies, and of physiological qualities, that Materialism is generally made use of as a principle of scientific explanation, and this is done by those whose studies are least fitted to disclose to them what the natural philosopher, and, still more, the speculative thinker, are perfectly aware of—that much more can be said for a mathematical theory of matter, or a mental theory of matter, than for a material theory of mind and history" (p. 107).

In this there is a touch of exaggeration, but also of truth:—

"Anthropomorphism in physics was probably never more prevalent than at present, especially among those who denounce Anthropomorphism in theology. Confidently deny free-will to man and confidently ascribe it to atoms, and you stand a good chance just now of being widely acknowledged as a great physical philosopher, and are sure at least of being honoured as an 'advanced thinker'" (p. 162).

The criticism of Positivism is severe, as anyone who recalls Prof. Flint's *Philosophy of History* will readily believe. He has little difficulty in showing how the phenomenalism which Comte owed to Hume leads to the most absolute Scepticism, and as little in exhibiting some of the more grotesque phases and elements of the curious compound known as the Positivist religion. He does full justice to the "zeal and unction" of two well-known English members of the school:—

"The 'Sermons' of Mr. Congreve, and the articles of Mr. Harrison on the religious aspects of Positivism, show pulpit qualifications of a very high order, and especially a fervour which reminds one sometimes of Jeremy Taylor, and sometimes of Samuel Rutherford" (p. 508).

The lecture on Secularism shows most conscientious, and here and there sympathetic, study of a movement and its leaders which must always be singularly interesting to all who wish to understand the working classes of England, their mental and moral capacity, as well as their relation to religion and the Churches. The lecture is noteworthy for its honest and manly recognition of what was good in the Secular movement, and of the causes in religious thought and society that

tended to create and favour it. The author is rather premature in speaking of the *late* Mr. Thomas Cooper (p. 510); but he is not alone in this expression of opinion:—

"There is an impression in some quarters that Atheism is advocated in a weak and unskilful manner by the chiefs of Secularism. It is an impression in which I do not share. Most of the writers who are striving to diffuse Atheism in literary circles are not to be compared in intellectual strength with either Mr. Holyoake or Mr. Bradlaugh. The working-men of England may be assured that they have heard from the Secularists nearly everything in behalf of Atheism which is at all plausible" (pp. 519–20).

The eighth lecture is occupied with Pessimism, and is remarkable for a clear and sagacious view of its significance for modern thought, and a most interesting and instructive comparison of the philosophical form it has assumed in the Germany of to-day with the religious form it assumed five centuries B.C. in the hands of Buddha. The ninth and tenth lectures are devoted to Pantheism, the one being concerned with its history, the other with its criticism. Perhaps there is no phase of contemporary thought of more importance to the Theist. It is the only one that has any chance of ever becoming a rational rival to Theism. Materialism never can; it has no philosophical basis, and is credible only where the deepest questions in philosophy have never been asked, far less attempted to be answered. It can live only as it is penetrated, and partly transformed, by ethical and ideal elements which it owes either to Theism or Pantheism. And so any discussion that brings out the real character and tendencies of the latter is to be welcomed.

The notes to the lectures are not the least valuable part of the work. They are full of the evidences and results of honest labour, and will help to direct students to the best sources of information on the several subjects here discussed. On the whole, we have no hesitation in saying that, within the limits and scope prescribed for him by the Lectureship, Prof. Flint has done an excellent piece of work.

A. M. FAIRBAIRN.

Education: its Principles and Practice, as developed by George Combe, Author of "The Constitution of Man." Collated and edited by William Jolly, H.M. Inspector of Schools. (Macmillan.)

In a notice of the *Life of George Combe* by Mr. Charles Gibbon which appeared in the ACADEMY of last year, it was said that Combe would be remembered more for his writings on education than for those on phrenology. Phrenology, to say the least of it, has been superseded by the cerebro-psychology of the day; but this cannot be said of Combe's opinions on education. If they have not finally triumphed in the field of legislation, or even of controversy, they are certainly, like the celebrated "soul" of song which Mr. Gladstone during one of his electioneering campaigns rescued from vulgarity, marching along with great heartiness and hope. As a "separatist" in education, Combe would indeed be considered not sufficiently advanced by writers of the type of Mr. John Morley

and Mr. Frederic Harrison, for he would appear not to have objected to teaching in a scheme even of secular education that there is a Moral Governor of the Universe. The main points for which Combe contended against fierce and, as it appeared in his time, hopelessly strong opposition were State teaching of secular subjects only, "real" as opposed to verbal culture, a more liberal education for women, and the systematic training of teachers. No proof is required of the essential victory of these views beyond the Statute-Book, the Education Codes, the Chairs of Pedagogy, and the Ladies' Colleges of the time.

The Combe Trustees, in their laudable desire that justice should be done to an excellent man, have now given us what may be described as at once a history of Combe's controversies and a manual of his doctrines. Combe was an active writer and lecturer on education from his own point of view, but he did not live to give a synthesis of his theories. The duty of preparing this has been entrusted to Mr. Jolly, one of the Northern Inspectors of Schools, who has taken, apart from his professional work, an enthusiastic part in various movements connected with education, particularly in that for the founding of Chairs of Education which has already been partially successful to the north of the Tweed. A warm devotee of the Combe doctrines, he has in this volume shown them in a state of development which Combe himself did not succeed in reaching.

This work cannot well be compared with such a volume as Prof. Bain's *Science of Education*, and cannot provoke discussion of the same character and amount. Mr. Jolly does not bring forward any crotchets of his own. His task has consisted in collecting from Combe's writings and speeches what he believes to have been his views chiefly on the points mentioned above. He shows, further, by numerous references to schools and educational movements more nearly connected with our own time than Combe's, how effect is being given to these views. Where Combe's chain of exposition is incomplete, Mr. Jolly supplies the necessary links; and a clear, if somewhat high-pitched, Introduction places before us in a summary form what his Prophet actually accomplished. The book has the disadvantage of being too bulky. Combe's views were, as already said, very largely given in lectures and articles in newspapers, and his statements were not without the inevitable oratorical flatulences of the one and the inevitable iterations of the other. Mr. Jolly might have produced a more attractive book had he performed the process of "boiling down" more thoroughly. Otherwise he has done the work of editing with an overflowing conscientiousness for which ardent faith alone can account; and any reader, by consulting the index first and the work afterwards, will get information on almost every subject of interest in connexion with education at the present time. Even the bulkiness of the work—the look which it has of a number of sermons stitched together—has this countervailing advantage, that it enables us to have the man as well as the educational theorist in full. If Combe is not known fully now as a man and as a writer

t will not be the fault of his Trustees or of Mr. Jolly.

Indeed, it is mainly as showing us the character of Combe, and, therefore, as a supplement to Mr. Gibbon's biography, that this book will be most enjoyed by those who are not experts in education. The earlier work showed how a sensitive, tender, conscientious child developed into what he called himself, a reformer. The supplemental volume shows how this reformer naturally worked in the field of education; how he insisted upon realities of human life being thoroughly taught by thoroughly qualified teachers. The portion of this work which deals with teachers—in Combe's day "the half-blind leading the wholly blind"—is still as interesting and useful now as it was then. Mr. Jolly's book should be read by all who are interested in education as a science, on the one hand, and, on the other, by all who wish to see at his best a good Scotchman, who became enamoured of some very good ideas, and did his utmost to promote them in a time when to do so was to court social odium.

WILLIAM WALLACE.

Personal and Professional Recollections of Sir George Gilbert Scott, R.A. Edited by his Son, G. Gilbert Scott, F.S.A. (Sampson Low & Co.)

SIR GILBERT SCOTT had for so long a time occupied so conspicuous a position before the world that some account of his life was generally looked for. Soon after his death it was rumoured that he had left behind him an autobiography ready for publication. The book which now appears, edited by his son, is, however, not strictly an autobiography, and its character is well expressed by the title which has been given to it. Begun as long ago as 1864, it was continued at very irregular intervals till within a few weeks of the death of the writer last year; and it contains quite as much about his private life as the public need know or have any right to expect, though perhaps not so much as there might have been had he not been his own historian. But the greater part of the book is taken up with accounts of his many works and controversies.

The life of Sir Gilbert Scott does not equal in interest that of Augustus Welby Pugin, or even that of Sir Charles Barry; for although he was for many years the most eminent member of his profession, he was never truly a leader in it. Imitators he had by scores among the baser sort of architects, who live by parodying the most popular works of their betters; but, except in one respect, and that not an artistic one, he was never the prophet at whose feet thinking men sat for instruction. He frankly admits that until he read Pugin's works he had no real understanding of Gothic architecture. Nor is this surprising, for we suppose the same thing was true of every one of his contemporaries. Pugin was a teacher such as cannot often arise. It cannot often be given to one man to raise an art from the dead as he did. Pugin's teaching went far deeper than the mediæval revival which was his immediate aim, and all that is best in our modern architecture is due to it, whatever be the style. Since Pugin, several men have

exercised powerful influence, some for good and some for harm. But Scott was not one of them; indeed, he could scarcely have attained the great popularity which he did if he had been. In one place he speaks of himself as the apostle of the multitude; and the great secret of his success was that he gave the multitude exactly what they could understand and admire, and left it to others to educate them to appreciate better things.

Sir Gilbert's architectural career may be said to have begun about 1844, for before that we find little more than a dreary record of competition grinding. In 1850 he was doing work which no one but Pugin, and perhaps Carpenter, could have beaten. He had then reached his best. Afterwards, he seemed to make no advance, and his latest designs are not really better than what he produced a quarter of a century earlier. His old enthusiasm did not leave him, and he was still a diligent student; but all was wasted on mere details, and he added nothing to his stock but new methods of ornamentation. So thoroughly had his taste for "enrichment" dulled his appreciation of the nobler qualities of architecture that he does himself the singular injustice of naming the church at Halsey Hill and the Prince Consort Memorial as his two most successful works. An enemy might have said that; and, in spite of his own opinion, we hope and believe that posterity will judge of him by far better things than these.

While Scott was stationary, English architecture was moving forward quickly, and he consequently soon lost the place in the first rank which had been justly his. Among the most curious passages in his book are the frequent rebukes which he administers to those who have passed before him. His favourite charge is that of inconstancy and frequent changing of style. Changes there certainly have been, and they are an evil—but an inevitable one. If progress is to be made, the workers must always have before them an unattained ideal. As soon as it is approached, another must arise beyond it, or the advance will stop. With the old styles, their own natural development continually produced new problems to be solved, and suggested new beauties to be striven for. We, however, have not yet succeeded in developing a style with any power of growth, and the necessary stimulus must be supplied by external study. It really matters little what style a man works in so long as he works well. And it is a mistake to suppose that no real progress is being made; for, whatever be the style, our best men now make a very different use of it from the mere antiquarian reproduction which was the highest aim of some years ago.

We have said that controversies take up some part of the book. There is indeed so much of them that those who did not know Sir Gilbert personally might think he was a very quarrelsome man. He seems to have stored them all up for the sake of having a posthumous last word upon each of them. We will notice two—one for its interest, the other for its oddity. The first is the famous war about the new Government offices in Whitehall. We have here a most edifying exposure of the tactics of the clique who

made Lord Palmerston their tool, and whose object was to oust the architect and get the work for one of themselves; and it is a beautiful illustration of the morality of the system of public competitions. Sir Gilbert has thought it necessary to apologise for not having thrown up the work, but we cannot see that an apology is called for. On the contrary, to have given in would have been the worst possible policy from both his own and the public point of view.

The other controversy is of a different sort, and turns upon a matter which now would probably excite no comment at all. The beginning of the Gothic movement was intensely "Churchy," and the whole life of it was concentrated in the Ecclesiological Society. That society was dreadfully scandalised when it became known that one of their best men was designing a church for a foreign Protestant body, and their organ, the *Ecclesiologist*, was free with its comments. Scott wrote an elaborate reply, to which the editors, probably from mistaken kindness, refused admission. This was in 1846, and the matter might well have been left in the oblivion in which it has long been buried. But now, after more than thirty years, here is the answer in print, and a very remarkable document it is. The argument is that because the Ecclesiological Society were then contending for stone altars, altar candlesticks, and the like, and because the Lutherans used these things and more also, therefore he ought to have the sympathy of the society when he was engaged upon a Lutheran church.

When reviewing Sir Gilbert Scott's *Lectures on Mediæval Architecture*,* some months ago, we spoke of his theory of "Restoration," and we will not now return to the subject further than to say that the present book contains interesting descriptions of the alterations made by him in many cathedral and other important churches, and a promise is made that the reports written by him on these buildings shall be published. This will be a most valuable book, and we shall look for it with much interest.

The way in which Mr. Scott has done his delicate task of editing leaves nothing to be desired, unless it be that he had stretched his jurisdiction so far as the Dean of Chichester's Introduction. This sorely needs the pruning-knife, which he admits he has used upon his father's work. J. T. MICKLETHWAITE.

NEW NOVELS.

Basildon. By Mrs. A. W. Hunt. 2 vols. (Smith, Elder & Co.)

Paolo Gianini. By Pericles Tzikos. 3 vols. (Tinsley Bros.)

The Gift of the Gods. By M. F. Chapman. 2 vols. (Chapman & Hall.)

Valeria. A Story of Venice. (R. Bentley & Son.)

Money. By Jules Tardieu. Translated from the French by Margaret Watson. (W. H. Allen & Co.)

The Mate of the Jessica. By F. Frankfort Moore. (Marcus Ward & Co.)

Basildon contains a series of surprises. The reader lives in one continued gasp of astonish-

* ACADEMY, March 29, 1879.

ment from the first page to the last, either at the incidents of the story, or at the odd way in which the characters conduct themselves. Perhaps the events may take a colour of their own from the heroine who relates them. She is an archdeacon's daughter, who, though possessed of excellent sense and a desire to improve her mind, is yet ignorant of the meaning of a deposition, and of the difference between a Jacobite and a Jacobin. The tale opens at a county ball, where Mr. Wyvil, whose nobility of mien is such that he "can stand boldly by when people turn over Burke's sacred volumes," is introduced to the heroine, Miss Harrison, under the impression that her name is Fortescue. Trifling as this mistake may appear, it is in reality momentous. He at once confides to his partner that he has come to the ball to see a certain young lady because "he hates her father and mother, and intends to hate her too." One would have thought that under the circumstances he would have kept out of the way, but the personages in *Basildon* are not to be judged by commonplace rules. From his description, Miss Harrison recognises herself, but seems troubled by no doubts as to the aristocrat's sanity. They part, but only to have their budding affection fostered by the harshness of the archdeacon, who has apparently been the cause of Mr. Wyvil the hero's ruin by some shabby trick constantly referred to, but never fully explained. Mr. Wyvil, however, triumphs over all difficulties, and the archdeacon accepts the news of his daughter's engagement in an astonishingly meek way. This is only the beginning of wonders. "*Basildon*" is an estate which is the apple of discord or the bone of contention between four sets of people, and the schemes and counter-schemes of Sir Mark Morton, the present owner; Richard Wyvil, the disinherited heir; Mr. Smithson, the would-be buyer; and Isabel Harrison, the ultimate possessor, reflect credit on Mrs. Hunt's ingenuity. The working-out of these schemes necessitates a great entanglement of love affairs. Sir Mark really marries Isabel's maid, and at the same time pretends to be making love to his cousin. After an attempt at murder everything is made right by a legacy of Isabel's, which enables her to buy back *Basildon* and bestow it on her lover. Miss Harrison has no reason to complain of the law's delay, for the will of the old gentleman who leaves her this legacy is proved, the money realised, *Basildon* bought, and the legatee married all within one month.

Paolo Gianini was not, as might be inferred from his name, an Italian, but was a native of some mysterious "country" often alluded to, but never specified. He came of an unlucky family, which had made and lost many fortunes, and was himself, when we meet him first, pursuing a literary career in an Italian town, doing his best to support his mother and his sister Iole. This young lady is on the point of receiving a proposal of marriage from Enrico Armani, the son of a *parvenu* baron and millionaire. She is all that is beautiful and charming, but she is poor, and the Baron Armani objects to the match. One day, however, the convenient bank of fiction breaks, the baron shoots himself, Enrico finds himself penniless, and is, in his turn, rejected as a brother-in-law by Paolo

Gianini. From this time Enrico goes steadily downhill, and the details of his degradation are not pleasing to dwell upon. Iole has the great good-luck to marry a Russian prince, and become a *grande dame*, and hopes are even held out of her one day being an ambassador. Paolo falls in love with an actress called Mdlle. Esther, one of those strange beings who sway the world, yet are destitute of a surname, in spite of the obvious inconveniences attending such a want. In the present case the deficiency was all the more odd, as Esther's father was an Irish gentleman, who did not die till she was ten years old, an age at which a person of unusual talent might be supposed to know her own name. Esther runs away to escape from the cruelty of her schoolmistress, and after six years passed with a company of strolling players, she is taken in hand by a Paris manager. The reader is grateful to M. Tzikos for having allowed her to devote two years to her training, instead of making her burst upon the world as a heaven-inspired genius who despises the most ordinary rules of the stage. As has been said, she and Paolo fall in love, but an obstacle exists in the shape of a husband to whom Esther has rashly united herself. During three volumes the lovers correspond, and long for the day of freedom, all which strikes unpleasantly on the reader. In the very last chapter the obstacle dies, and we then learn casually that his name is Graham. The book contains some forcible writing, and some of the characters, notably that of Prince Barianine, are well sketched; but it is unequal, and sometimes bears marks of unfamiliarity with the English language.

It is to be regretted that Mrs. Chapman has not improved on her earlier novel, *A Scotch Wooing*. *The Gift of the Gods* is emphatically a "day of small things." The four heroines and six heroes spend their time with much satisfaction to themselves in picnics, balls, musical evenings, and weddings, all of which are described in detail. The reader learns exactly how they paired off in a walk, and the effect of each song upon every member of the audience. This minute information, no doubt, is instructive to anyone who wishes to become a success in society, but it is hardly amusing to the unambitious public. What little incident we get is confined to the second volume, where the husband of heroine No. 1 is supposed to be drowned, but he makes his appearance after three weeks' absence, while the betrothed lover of heroine No. 2 is discovered to have given a written promise of marriage to his nurse's daughter. This young lady is, however, induced to relinquish her claim, and the story ends with two weddings. The scene is laid in the West of England, which seems to offer exceptional advantages to persons desirous of a settlement in life.

The unusual temperance which caused the author of *Valeria* to confine herself to one volume is also displayed in the way in which she treats her subject. We use the feminine pronoun, for, although no indication of sex is given on the title-page, the book is unmistakably a woman's book. The story deals with the intrigues of Republican Venice in 1848,

and, unlike the greater number of such tales, succeeds in interesting the readers in the characters as well as the cause. The heroine herself is of an uncommon type, and her adventures, if rather wild, are not impossible. She is devoted heart and soul to her country, and has been trained by her father to assume all kinds of disguises in order to carry information to the other conspirators. At one time she appears as a boy, at another as a gondolier who can smoke a cigar or steer a boat against any gondolier on the Grand Canal. When we take leave of her she has fallen in battle at Novara, for poor Valeria has paid the common penalty of enthusiastic natures. Won over by the admiration of an Austrian Count, and mistaking his liking for herself for devotion to Italy, she has trusted him with important secrets, which he at once betrays to the Government. She discovers his treachery by accident, follows him, changes places with his gondolier, and in a moment of rage pushes off the boat as he is getting into it, and leaves him for dead on the steps of the Canal. Stung by remorse she enlists as a volunteer, and, after a year's campaigning, dies on the field of battle. Related in this manner the story sounds romantic and absurd, but in the hands of the author it is worked out with great skill. The characters, with the possible exception of the hero, live and breathe; they are not embodied principles of good and evil, but men and women who are led into wrongdoing more from weakness than from wickedness.

It is a great pity that *Money* should have been either written or translated; not that it could corrupt the morals of the most weak-minded person, for the characters are as virtuous as they are dull. In some instances stories bright and original in their natural surroundings lose everything on being transplanted, but *Money* can never have been lively in any circumstances. There is one Pierre Roland, a journalist, who has money left him by an unknown though admiring friend, and acts the part of fairy godfather to various people in the book. Then there are the heroine Margot and her father, and the young man whom she afterwards marries, and a good many more personages, all of whom are meant to be graceful, idyllic figures, and are really nothing but prosy, commonplace people. There is a flatness about the drawing of character that communicates itself to the feelings of the reader. The translation, too, is not always strictly grammatical or sensible. What, for instance, could be urged in defence of this sentence—"Abeille Ducherien had taken an utterly diametric course in life to that pursued by the Sphinx"?

The author of *The Mate of the Jessica* has worked, like a more famous man, *ut placeat pueris*. Whether intentionally or not, he has made a book that will delight boys. In a very few chapters we have a terrific scene with a captain in *delirium tremens*; the captain is thrown to sharks; a young and lovely girl escapes in a long-boat with a boatswain; there is a fight, a calm, a submarine earthquake, a tornado (capital reading), a mutiny, a ship on fire, a villain pitched into the roaring element, a raft, and a rescue. The comic Irishman of the story is not quite

a Micky Free, but he will pass. This work will suit a healthy taste, for sharks are more manly topics than sentiment, while cyclones beat psychological analysis in interest.

L. B. LANG.

CURRENT LITERATURE.

Papers for the Times on Religion, Ethics, and Conduct. Vol. I. (London: E. W. Allen.) The importance of these very harmless papers is not great. Their authors—those who are not poetical, that is—are almost all in a speculative mood, and frequently do their thinking, as it would seem, without any sort of historical or philosophical preparation. The Egyptian King was regarded by the Jews as cruel because he was said to have compelled their forefathers to make bricks without straw, but the gentlemen who have contributed to these papers seem to find it a pleasant intellectual exercise. The most provoking thing about the book is that, crude as the speculations mostly are, we seem to see in many of the papers signs that the authors could, if they would try and wait, produce something which would be useful. The article on astrology is especially entertaining.

The Register Booke of Saynte Denis Backchurch Parishes, City of London, for Maryages, Christenynge, and Burialles, begynnynge in the yeare of our Lord God 1538. Edited by Joseph Lemuel Chester, LL.D. (Harleian Society.) When the *Cornhill Registers* were published by the Harleian Society a great dread came upon us that the future issues of the *Register* series would be of somewhat less use than waste-paper. The editor of that volume, though doing his duty faithfully, gave it as his opinion that it would be sufficient for the time to come if parish registers were not printed in full, but only such extracts therefrom given as should seem from the editor's point of view to be important. We protested at the time most strongly against this issue of mutilated documents. There were so many reasons for objecting to giving extracts only, that we could only bring forward the more important of them. The one overwhelming argument is that no man, however encyclopædic his knowledge and wide his sympathies, is to be trusted to do such a work. If anyone were competent for it we have no hesitation in saying that Col. Chester, the editor of the *Backchurch Register*, is the man. His unrivalled knowledge of genealogical documents and power of generalisation qualify him better than anyone else to attempt the feat; but he has realised that the nature of things renders the task impossible, and has, therefore, with modest wisdom, not undertaken it. The genealogical records of this country are wanted for many purposes. Pedigree-making—a most useful labour, or a very vulgar pastime, according to the objects which the pedigree-maker has in view—is by no means the sole, perhaps not even the chief, reason for which we wish to see the parish registers of this country in print. The statistician and the anthropologist want them for several reasons, and the historian of social life is concerned with them at every turn. The growth of names, too, is a subject which has important bearings, both on history and on language, and it can nowhere else be so easily or so accurately traced as in the pages of our parish registers. People who have not made these things an object of study are commonly not aware that even Christian names have not been settled for many years, and would be surprised to hear that Julian, when met with in a sixteenth- or seventeenth-century register, commonly indicates a woman, that Florence is at least as likely to be a male name as a female one, and that Frances does duty alike for men and women.

Surnames are, of course, much more numerous, and their origin can only be arrived at by tracing them to their earlier forms before they had been spoiled by the unconscious action of the laws of language and the wilful distortion of the clergy and others who wrote the registers, who so frequently had got a wrong meaning of the word into their heads, and forced the spelling into harmony therewith. Thus, Gummursal, a local surname taken from a village in Yorkshire, first by a blunder got written Gummerson, and then had an interpretation invented for it setting forth how it signified the son of Gunhild. We do not know whether a reviewer, before pronouncing an opinion on a book of this kind, is expected to have read it from end to end. We imagine that even the most exacting editor hardly holds a theory so "rigourist" as this. We have discharged that duty, if duty it be, to the uttermost, and are bound to say that we have detected no errors. We observed, however, on our journey down the pages, that what are commonly considered distinctively Puritan names occur but very sparingly. There are more foreigners than we should have expected to find, and among them several of the kin of that noted Zealander, Sir Cornelius Vermuden, whose great drainage works in the Fens and the level of Hatfield Chase in Lincolnshire and Yorkshire make him a man of mark in the annals of engineering.

Historical and Descriptive Notices of the Parish of Deddington, Oxon. By the Rev. E. Marshall, M.A., F.S.A. (Oxford: Parker.) The pamphlet before us is a reprint of a paper communicated to the North Oxfordshire Archaeological Society. Mr. Marshall is a well-known worker in the fields of mediæval local history, and it is, therefore, almost needless to say that his writing is scholar-like and to the point. We have no doubt that he could give us "chapter and verse" for all he says, but we very much regret that he has not thought it needful to furnish exact references. This is unwise on many accounts. The ordinary reader, who can be credited with but very slight knowledge of the labour that attends historical research, will not understand that any more toil has been spent in writing this pamphlet of six-and-forty pages than would have been required to write a sermon of the same length. This is an impression which should by no means get abroad. The student, who will certainly often turn to its pages, will be disappointed in not being directed at once to original sources, many of which must necessarily contain much which Mr. Marshall has been compelled to omit. The notorious Sir William Scroggs, the Lord Chief Justice, before whom were tried the victims of the Popish Plot, was born at Deddington. Burnet, though by no means the man from whom we would trustfully receive historical or indeed any other sort of instruction, was certainly right in the evil character he has given of him. His deficiency in "moral virtue" is, however, hardly a ground for condemning his learning. His *Practice of Courts-leet and Courts-Baron* passed through at least three editions, and is an important book on manor law, which has been used, mostly without acknowledgment however, by almost everyone who has written on the subject from the days of Charles II. to Victoria.

THE Lincolnshire Chamber of Agriculture has circulated among its members a paper on the *Rainfall, Water Supply, and Drainage of Lincolnshire*, by Mr. W. H. Wheeler. It deserves to be read by many besides those who are interested in the welfare of the great fen county. It is a carefully-compiled scientific treatise, and however much we may differ from one or two of the author's conclusions, he compels us to acknowledge that he has not put pen to paper

without mastering the details of his subject. We regret that so little is said as to the north-west of the county. The drainage of the fringe of rich warp land stretching on the eastern bank of the Trent from Gainsborough to the Humber is nowhere satisfactory, and in some places is as bad as well can be. The following passage concerning the water supply for villages is worth attention. The poor suffer in times of drought in many parts of England in a manner which their well-to-do neighbours would feel it hard to understand, even if the circumstances were explained to them.

"Churches and schools afford a valuable source of supply for villages which is almost entirely neglected. An ordinary village church covers about 7,000 square feet, and the schools 1,000 more. These together would yield over 90,000 gallons in the course of the year, equal to a daily supply of 250 gallons. In a village in Wiltshire, where Miss Burdett-Coutts built a tank to take the water from this source for the use of the cottagers, it was found that as many as 120 buckets of water were counted as being fetched in one day; and the people said it was one of the greatest acts of kindness that had ever been done for them."

MR. MATTHAY'S reprint of three tales by Christoph von Schmid has reached a third edition. This is, of itself, a sufficient proof that it has been found useful to learners of German. The vocabulary at the end, which contains all, or nearly all, the words in the text, seems to be carefully done.

WE have received the first four parts of Dr. Alexander Schmidt's edition of Shakspeare's Dramas, with German notes. The English text is printed in clear, bold type, and the German notes are short and to the point. The rubbish that is printed about Shakspeare, both in Germany and England, is so out of all proportion to that which is useful that we are glad to be able to praise without stint what seems likely to be a cheap and sensible edition.

A Voyage with Death; and other Poems. By Adair Welcker. (Oakland, California: Strickland and Co.) There are few signs of poetic power here, but the verses will scan and the rhymes do not offend eye or ear. Mr. Welcker is evidently a man of culture; the thoughts of our best poets are familiar to him, and, if we mistake not, his taste has not been formed by reading English authors only. We seem to catch at times a far-away echo from the German, not as we get it in translation books, but as if it had been read and felt in the original.

Columbarium; or, the Pigeon House. Being an Introduction to a Natural History of Tame Pigeons. By John Moore. London, 1735. Reprint edited by W. B. Tegetmeier, F.R.S. (Field Office.) The *Columbarium* is said to be the oldest work on tame pigeons in the English language. Whether this be true or not, it is certainly the one from which almost all succeeding writers on the subject have borrowed or stolen. Moore seems to have been a resourceful man. His main occupation in life, however, was making and vending a certain worm-powder, which, as is the wont of quack medicines, had the habit of performing wonderful cures. In his capacity as worm-doctor, Moore was laughed at by Pope, but the poet's satire was in this instance very good-natured. Whether Moore was a pigeon-dealer as well as an apothecary we do not know. Such a man would most probably make his amusements pay, but we believe he studied pigeons because he really liked them. There is no indication that the book is a translation from the French, as has been suggested, and we know of no French book which it more than distantly resembles. The facts in it—and they are many and curious—were, we believe, gathered by Moore from the oral testimony of pigeon fanciers, not picked up in reading. As was the

custom in almost all books of the time, there is much chaff mixed with the grain of true knowledge. The stuff about the medical use of pigeons' flesh and the value of their dung may as well be forgotten, as might also the oft-told tale of Mohammed's pigeon, for which no presentable authority has hitherto been found. We know, too, that Christianity hangs as a very loose garment on many of the Eastern races, but can it be really true that in the neighbourhood of Ispahan so anxious are the people to get up pigeon-cotes that "some of the vulgar sort will turn Mohammedans to have that liberty"? The pigeon is a bird that has made a name in history, for if we forget the passages relating to it in Holy Scripture, the classical writers, and the silly tale in which a pigeon is represented as aiding the Arabian Prophet to deceive, we have the pigeons and pigeon-houses of the lords of the soil doing their part to bring about the crash of the French Revolution. Had Mr. Moore lived three-quarters of a century later, we should no doubt have heard from him something of this. He did not know; however, much of the history of the pigeon in his own country—for instance, that, as church-wardens' accounts testify, they were very commonly kept in church towers in former days, and that in the reign of Edward VI. pigeon-matches were held in Saint Paul's Cathedral. The book is well printed, and, we believe, accurately reproduces the original. To those who are not pigeon fanciers, the explanation of words at the end will not be the least entertaining part of the book. It is curious to find that in 1735 it was thought needful to explain the meaning of such words as *compact*, *dictates*, *genuine*, and *priority*.

The Register Booke of Christenings, Marriages, and Burialls within the Precinct of the Cathedral and Metropolitane Church of Christe of Canterbury. Edited by Robert Hovenden. (Harleian Society.) Mr. Hovenden has given us a most careful imprint of the Canterbury Registers in such a form that genealogists and other students may use them with the greatest ease. He has most wisely refrained from making omissions, well knowing that no person can tell what facts may be important and what not so. The book is not annotated with the elaborate care which makes Colonel Chester's *Westminster Abbey Registers* a complete treasure-house of genealogical lore, but it contains all fitting guides to a complete understanding of the text.

Memorials of the Abbey of St. Mary of Fountains. Collected and edited by John Richard Walbran. Vol. II., part I. (Surtees Society.) The first volume of *The Memorials of Fountains Abbey* was published in 1863. The second part was printed as far as the eightieth page when its compiler was struck down by death. The council of the Surtees Society determined, wisely as we think, to issue the work in the form in which its author left it. The text, just as he had seen it through the press, is here given with no additions whatever, except certain documents which had been already prepared, and a reprint of several papers on Fountains Abbey and allied subjects which Mr. Walbran had at various times contributed to local societies. The book must be taken for what it is, not a finished work, but the last fragments from the hands of one of the most learned and accomplished of our northern antiquaries. In this light it has a melancholy interest quite apart from any value it may have as illustrating the history of one of the most important of the Cistercian houses. As a contribution to knowledge it cannot be compared with the first volume, which contains the chronicle of Fountains, and most, if not all, of the early documents relating to the history of the foundation. Had its author lived to write the preface we should have had a connected

history down to the period of the fall of the monastic establishments. Nothing, however, of this kind has been found among his papers beyond a few notes, arranged in chronological order, which are given just as he left them. A history of the Cistercian order in England is still a great want. These memoranda will be of no little service to any student who may undertake the work.

MISS SARAH J. V. DODDS has written a pleasant, straggling, chatty book for children, which she calls *Stories from Early English Literature* (Griffith and Farran). It may be fairly described as Henry Morley and water: innocent drink for infantine throats. Starting with booksellers' shops and Druids, and passing through Carlyle and the Royal Academy, Miss Dodds arrives at *Beowulf*, then goes off to Satan, Noah, Prof. Ruskin, and Asia Minor, Orpheus, Mrs. Browning, Haroun-al-Raschid, &c., and in course of time arrives at Chaucer, of whose dates she makes the usual old mess, saying that he was born about 1328, instead of 1340, and that he "set to work to write his brightest and richest work of all, *The Canterbury Tales*, at the age of seventy," instead of translating and making its tales gradually from about thirty to about sixty, when he died. Of course Lydgate's *Complaint of the Black Knight* is put down to him, and the later lady's *Flower and the Leaf*, too. But these things are "of no consequence" to young folk who like cheery chat. Miss Dodds tells interestingly the stories of Havelok, Guy of Warwick, Chaucer's *Knight's Tale*, and gives short accounts of our chief English writers down to the time of Caxton. Her book will serve as an introducer of young people to our worthies of olden time.

MESSRS. LEROUX, of Paris, have published the translation into French by Victor Gauvain, a lieutenant in the French Navy, of Bishop Bigandet's *Life or Legend of Gaudama, the Buddha of the Burmese*. It is probably needless to point out the merits of this already well-known work; but as the second English edition of it has long since been out of print, students of Buddhism may be glad to have their attention directed to this accurate version of a book the original of which is now so difficult to procure. As a work of reference its usefulness will be impaired by the absence of any index, and even of head-notes to the pages, the table of contents being but a meagre and insufficient guide to any passage a reader may be anxious to find—more especially as the Indian names in their Burmese dress are very difficult to recognise. When older authorities shall have been made accessible, Bishop Bigandet's version of a Burmese work of the last century will doubtless lose much of its interest, but it and Spence Hardy's are at present the only accounts of the life or legend of the Buddha (in any European language) which can lay claim to completeness.

NOTES AND NEWS.

MR. ALBERT S. BOLLES, Professor of Political Economy in the University of Boston, whose *Industrial History of the United States* we reviewed some months ago, is preparing for publication a *Financial History of the United States*. A forthcoming chapter of it appears in the form of an article in the July *Penn Monthly*, published at Philadelphia.

A NEW periodical, devoted to the archaeology of Lancashire and Cheshire, is to be published under the editorial care of Mr. J. P. Earwaker. The title selected is *Local Gleanings*, and the periodical is in effect a continuation of the antiquarian articles published under that designation in the *Manchester Courier*.

MESSRS. THOMAS DE LA RUE AND CO. have

in the press a new book by "Cavendish," consisting of general and historical essays on cards and card games, decisions of the late Mr. Clay on disputed points, and a collection of card-room anecdotes and reminiscences.

WE understand that the second volume of Col. Malleon's *History of the Indian Mutiny* will be issued by Messrs. Wm. H. Allen and Co. early this month. The volume will comprise the Storming of Delhi; the Relief of Lucknow; the movements of the Columns in the North-West Provinces, in Behar, and in Eastern and South-Eastern Bengal; the Storming of Lucknow; the Campaign in Rohilkund, and the administration of Rajputana.

AN article contributed by Mr. J. E. Bailey to the *Manchester City News*, and since reprinted for private circulation, shows the curious fact that there was a proposal made in 1640-41 for the establishment of a university in Manchester. This appears from a letter and petition sent by Henry Fairfax, then Rector of Ashton-under-Lyne, to his brother, Lord Fairfax, who, however, did not think there was any chance of realising the desires of the "nobility, gentry, clergy, freeholders, and other inhabitants of the northern parts of England." Yorkshire, while agreeing as to the desirability of another university, wished it to be placed at York. The breaking out of the Civil War put an end to whatever hope might survive Lord Fairfax's reply that he and other members of the Parliament with whom he had consulted were "hopeless of having it." After a lapse of two centuries Manchester is to have a "Victoria University."

GILPIN'S *Forest Scenery* is about to re-appear in a new edition with Notes and an Introduction by Francis George Heath, author of *Our Woodland Trees*. There has been no reproduction of Gilpin's famous work since the edition, published in 1834, by Sir Thomas Dick Lauder, who, however, by a curious oversight, copied Gilpin's first edition of 1791, omitting all the important corrections made in the third edition of 1808. The present re-issue will be illustrated by eighteen drawings on wood, all re-drawn from the original landscapes, &c., of Gilpin, and by a frontispiece engraving of Gilpin's church at Boldre, and it will be published very shortly by Messrs. Sampson Low, Marston and Co.

THE new printing club established at Manchester under the title of "The Record Society for the Publication of Original Documents relating to Lancashire and Cheshire" has held its first meeting and issued its first volume. It is intended to print *inquisitiones post mortem*, wills and inventories, subsidy rolls, court and guild rolls, clerical records, parish registers, and miscellaneous documents of public interest. The first publication, edited by Lieut.-Col. Henry Fishwick, contains Lancashire and Cheshire church surveys, 1649-55.

MR. QUARITCH is about to issue a catalogue of Spanish books which will include, not only Castilian literature, but also books in Limosin, Catalan, and Portuguese. It comprises a collection of rare editions such as could only be found in a great special library like that of the late Don Pedro Salvá, and many which are not even there; several Cancioneros and Romanceros, including the excessively rare *Segunda Parte of the Romancero General*.

MESSRS. SAMPSON LOW AND CO. will issue in a short time a work by John Mortimer Murphy, author of *Rambles in North-Western America*, entitled *Sporting Adventures in the Far West*. The purpose of the book is to give sketches of the haunts and habits of all the game and fur quadrupeds in the West, and such hunting incidents as the author or his friends encountered in their pursuit.

THE same author is preparing a work called *Sketches of Florida, the Bahamas, Bermudas, and Barbadoes*, with a description of their agricultural and commercial resources.

APPROPOS of the article on Dr. William Turner in the ACADEMY for June 21, Mr. B. Daydon Jackson writes:—

"Although nearly lost sight of as a religious controversialist, William Turner, Doctor of Medicine, is well known to a large number of his fellow-countrymen as the Father of English Botany, and the first writer on that science in England whose writings merit attention. His earliest production was the *Libellus de Re Herbaria novus* (London, 1538, 8vo), extending only to twenty pages. Some time since I edited a facsimile reprint of this pamphlet, giving modern names to the plants, a life of the author, and a list of his multifarious writings, in as complete a form as possible. The lists furnished by Wood in the *Athenae Ozonienses*, ed. Bliss, and by Cooper in the *Athenae Cantabrigienses*, are defective in many particulars. Ten years later the *Libellus* was followed by the *Nomenclature of Herbes* (London, 1548, 8vo), a work of considerable interest and value, which, I am glad to hear, is about to be edited by Mr. James Britten for the English Dialect Society. Turner's principal work, however, was his *Herbal*, issued in three parts, from 1551 to 1568, partly while the author was under the protection of the Duke of Somerset and partly while he was exiled in Germany. The excellence of these books is due to the fact that Turner had studied plants under the most prominent teachers abroad, and enjoyed the friendship of men like Conrad Gesner, of Zürich."

THE annual volumes of the Chetham Society will be in the hands of the members in a few days. Of the *Collectanea Anglo-Poetica* of the late Rev. Thomas Corser, the ninth and penultimate part is here given. The second and concluding portion of Col. Fishwick's *History of Garstang* contains much fresh matter, and is an acceptable addition to Lancashire topography. More important, however, is the volume, edited by Mr. J. E. Bailey, F.S.A., containing the inventories of church goods in the Salford hundred made in 1552 by the commissioners of Edward VI. These contain many indications of spoliation. It is a curious fact that only one Bible occurs in these lists.

MESSRS. W. SWAN SONNENSCHN AND ALLEN will bring out next week a work on *Alpine Plants*. The first volume will be illustrated with 100 coloured plates painted from Nature, and will contain full descriptions of each, with an Introduction, &c., by Mr. A. W. Bennett.

WE are informed that, in response to numerous appeals, the Religious Tract Society has decided to issue the *Girls' own Paper* as a companion to the *Boys' own Paper*, which has already obtained a wide circulation among all classes.

MESSRS. WILLIAM COLLINS, SONS AND CO. will shortly publish a *History of Russia* for Schools, by Robert Gossip; an edition of Milton's *Samson Agonistes*, with Introduction and Notes; and Lectures on *The General Physiology of the Nervous System*, by Prof. M. Kenrick, M.D., and on *The Structure and Development of the Brain*, by Allen Thompson, LL.D., F.R.S.

PROF. G. SEYFFARTH has given in a reprint from the *Transactions of the Academy of Science of St. Louis, U.S.A.*, what are called translations of the hieroglyphics on one of the Egyptian mummy coffins in Paris. The system of interpretation here employed has been given up by almost everyone as worthless, and if to be remembered at all it should be only with others of equal value as things of the past. It is now disinterred by its inventor and used in this paper entitled *Egyptian Theology*. Many curious theories have been put forward on this subject, but it is fortunately very seldom that we meet with so much valueless and injudicious matter

cramped into twenty-eight octavo pages of the *Transactions* of a learned society.

M. HUCHER, of the Château de la Renaudière, near Le Mans, has finished his edition of the earliest prose version of the Romance of the Holy Grail, from Old French MSS. of the thirteenth century. He hopes for some readers in England among the admirers of Malory's *Morte d'Arthur* and Tennyson's Arthurian idylls. M. Hucher has cleared up to his own satisfaction the difficulties about Robert de Borron's and Walter Mapes's respective shares in the series of Arthur romances, and has identified Robert of Borron with one member of the well-known Borron family in France. In the present third and concluding volume of the work M. Hucher has included the episode of Ypocras and the Romance of Grimaud, which tells what befell the kingdoms of Evalach-Mordrenis and Seraphe-Nascicus after their deaths.

MR. CHARLES FREDERICI has published another issue—the third yearly issue—of his *Bibliotheca Orientalis*, which purports to be a complete list of the books, papers, serials, and essays published in 1878 in all parts of the world on the history, languages, religions, antiquities, literature, and geography of the East (i.e., of Asia and Africa). The total number of titles given is 2,084; so that this list notices a large quantity of writings good, bad, and indifferent. It is not always strictly accurate—assigning, for instance, Burnell's important work on *South-Indian Palaeography* to Mr. Burgess—but will nevertheless be found useful for reference by students, booksellers, and librarians.

MR. HALLIWELL-PHILLIPS has, during a late tour in the North, taken for recreation, found time to examine the municipal records of York and Newcastle-on-Tyne, and part of those at Edinburgh, for notices of payments to travelling companies of actors, &c. He also examined hastily the Cathedral Libraries of Peterborough, York, Durham, and Ripon, the Advocates' Library in Edinburgh, and the Hunterian Museum, Glasgow, for notes likely to help in the compilation of the second part of his *Illustrations of the Life of Shakspeare*, which he will take up forthwith. He has still something fresh to say on *Hamlet*; he has to clear away the mistake of Burbage having anything to do with the Queen's Players who visited Stratford when Shakspeare is supposed to have joined them; and much other information to give that the student of Shakspeare will value. The sooner his book is out, the better.

As Phillip Stubbes, in his *Anatomy of the Abuses in England* in Shakspeare's youth, A.D. 1583, naturally deals with some of the popular Catholic superstitions of the time, Mr. Furnivall will add to his edition of the work for the New Shakspeare Society a reprint of the fourth book of the very rare englishing (by Barnabe Googe) of Thomas Kirchmaier or Naogeorgus's *Regnum Papismi: Popish Kingdome, or Reigne of Antichrist*, in which he deals with the superstitious practices prevalent on saints' days and other holidays in Germany and other Catholic countries in the middle of the sixteenth century. Brand quotes largely from the Latin book in his *Popular Antiquities*, and his editors have taken Barnabe Googe's englished version of the passages; but the English work is so rare—have we more than a complete copy in the University Library, Cambridge, and an incomplete one in the Douce collection in the Bodleian?—that those Elizabethan students who have often wanted to see the context of Brand's extracts will be glad to find it in Mr. Furnivall's *Stubbes*.

M. PAULIN PARIS has in the press the second volume of his handsome edition of Guillaume de Tyr's contemporary *History of the Crusades*,

as translated into French by Bernard le Trésorier in the thirteenth century. This Old-French version was the most popular of all in the Middle Ages, and its language is easy and flowing, intelligible to the modern reader. M. Paris adds to the book a full glossary and Introduction, head and tail pieces from MSS. of the thirteenth century, and some excellent maps by M. Auguste Longnon, showing the lines of march of the pilgrims and conquerors. The work is one of the choice series headed by M. Natalis de Wailly's editions of the *Chronicles of Villehardouin* and *Joinville*, and is a good specimen of the best kind of French printing and general get-up.

THE current number of the *China Review* contains some good articles on interesting subjects. The writer of the first article, on "Legislation and Law in Ancient China," assuming the authenticity of the earlier books of the *Shoo king*, finds a very remote ancestry for Chinese legislation. As there is no evidence existing to disprove the statements of the *Shoo king*, the author of the article is quite within his rights in accepting as genuine all that is contained in *The Canon of Shun* and other books. But it must be confessed that the condition of political and scientific development with which the China of the time is there credited is of so comparatively advanced a type that one is inclined to look upon much, at least, of the history of the period as an invention of a later date. Mr. McIntyre's article on the references in *The Book of Rites* to ancestral worship is well worth reading. Besides pointing out much that is new in the original conception of the practice, it establishes the important fact that prayer does not enter into the liturgy used at the worship, and that in fact the act of reverence performed partakes rather of the nature of a respectful recognition of the existence of the ancestral shades than of an act of devotion. "V. W. X." contributes two articles of very unequal merit. The first is a translation in verse of the *Li Sao*, and of this we can only say that the halting and unmetrical lines have not even the redeeming quality of representing faithfully the original. His criticism on Mr. Kingsmill's *Shi king*, on the other hand, is a timely and vigorous protest against the vagaries of that school of philologists which pronounces Chinese syllables to be but transcriptions of Sanskrit words, and the folklore of China a direct reproduction of Indian mythology. We cannot close this notice without drawing attention to Mr. Bourne's "Historical Table of the High Officials composing the Central and Provincial Governments of China," which will be found a most accurate and interesting record. The last pages of the number are devoted, as usual, to short notices of new books, and Notes and Queries.

THEODOR ACKERMANN, of Munich, has issued a catalogue of all literature bearing upon the Faust legend from 1519 to 1879.

THE Manchester Free Library has just acquired a curious and interesting collection of newspapers and periodicals published during the Commune and the Siege of Paris. Some of these—*L'Œil de Marat*, for instance, of which only three copies are known to exist—are of a high degree of rarity, and all of them are of interest as historical documents.

MESSRS. W. SWAN SONNENSCHN AND ALLEN announce for immediate issue *Fifteen Maps to illustrate Caesar's Gallic War*, drawn by Albert Kampen, and prepared at the famous *Geographisches Institut* at Gotha. The maps (coloured) are published in small folio size, and are accompanied by descriptive text. The publishers announce that this series will be followed by another set of maps to illustrate Livy, and if the undertaking meet with sufficient support and be found useful, it will be continued by maps to Xenophon, Curtius, &c.

THE Advocates' Library (Edinburgh), with the exception of the Law Room, will be closed during the month of August.

THE next volume of the "Bluebell Series" of original novels will be from the pen of C. C. Fraser Tytler (Mrs. Edward Siddell), author of *Jonathan*. It is entitled *Making and Marring*, and will be published in September.

WE have received *Epochs of History*, a complete edition in one volume, edited by the Rev. M. Creighton (Longmans); *Industrial Biography*, by Samuel Smiles, new edition (Murray); *Gaddings with a Primitive People*, by W. A. Baillie Grohman, second edition (Remington); *Selection from the Correspondence of the late Macvey Napier, Esq.* (Macmillan); *Outlines of Field-Geology*, by Archibald Geikie, second edition (Macmillan); *Rambles in Search of Wild Flowers*, by Margaret Plues, third edition (G. Bell and Sons); *Outlines of Geology and Geological Notes of Ireland*, by W. Hughes, third edition (Dublin: Gill); *Bohème*, by C. S. Welles (New York: Putnams); &c.

NOTES OF TRAVEL.

PETERMANN's *Mittheilungen* publish an article on the Indian tribes of California, based upon Stephen Powers' researches, as laid down in vol. iii. of the *Contributions to North-American Ethnology* (Washington, 1877), and an elaborate paper on the geographical distribution of the plague, by Dr. C. Martin. The latter paper abounds in statistical details, and traces the successive invasions of the plague from the days of Justinian, in the sixth century, to the recent outbreak on the Lower Volga. The plague, in the course of the fourteenth century, spread over all Europe, the extreme northern end of Scandinavia and the Christiansand Stift of Norway alone excepted. Later on, it travelled to the Canaries and the Cape Verde Islands, but it never reached America, for the disease popularly known as "pest" in Chili is a catarrhal fever. Aderbeijan appears at the present time to be the focus of this epidemic, which reigns there in permanence.

PRIVATE considerations compel Dr. Rohlf's to retire from the leadership of the African expedition, but he has, we believe, consented to remain at the head of it for the present. He is now at Bengazi, and the promises made by the newly-appointed Turkish governor justify a hope that it will be possible to overcome the opposition offered by the fanatical sect of the Znuisi. As a proof of his good-will the governor has already recovered six camels which were stolen from the expedition. The thieves, leading men of the town, are in custody, and will be released only on payment of a fine of 200,000 piastres, which will certainly not find its way into the treasure-chest of the African Association. Careful hypsometrical measurements made at Anjili and Jalo show that these oases are not depressed below the level of the sea, the former having an altitude of thirty, the latter of eighteen metres.

SIR REGINALD BEAUCHAMP, BART., is about to undertake a hunting expedition in the almost unknown wilds of Northern Manchuria during the coming winter. Though his main object will, of course, be the slaughter of "big game," it may be hoped that he will not neglect his excellent opportunities of adding to our very limited geographical knowledge of an interesting tract of country lying to the south of the River Amur.

A GOOD deal has been said of the exceedingly moderate cost of Major Serpa Pinto's recent journey across Africa as compared with Cameron's and Stanley's, but it must be remembered that Major Pinto has been relieved of the necessity of paying more than some seven or eight

followers, and that this is by far the heaviest item in an African explorer's expenditure.

RECENT letters from Zanzibar state that Capt. Popelin, with the Second Belgian Expedition, hoped to start for the interior on July 10. It was intended to make in a preliminary trip a trial of the elephants presented by the king to the International African Association, and which were recently landed on the coast under the superintendence of Dr. Kirk.

LETTERS have lately reached Berlin from the German West-African Expedition. Dr. Buchner, writing from Malange on April 8, gives some useful advice to travellers proposing to make their way into the interior from that side of the continent. He recommends them not to go out before the end of the rainy season, and to provide themselves with warm clothing, as the changes of temperature are very sudden. A letter from Herr Schütt, apparently written somewhat earlier from the banks of the Chikapa, a tributary of the Kassai River, states that he was intending to proceed in a north-easterly direction from Kimbundo to the point between Malange and Mussumbo, where the great caravan-roads meet, and thence into the country of the Kshilengo tribe, whose territory is believed to extend as far east as the Lualaba. The country already traversed has been carefully mapped, and large natural-history collections have been made.

M. A. PINART, who has been on a scientific mission to North America, has recently returned to France. He has been chiefly occupied in exploring a very little-known tract of country in Sonora between Guaymas, at the bottom of the Gulf of California, and the United States frontier.

M. WERTHEMAN, a Peruvian traveller, whose explorations have been before alluded to in the ACADEMY, and who last year surveyed the Calmapara, one of the tributaries of the Amazon, was in July to commence the survey of the Napo, another of its tributaries, which is of considerable importance from its connecting the great river system with the Quito region.

NEW MSS. IN THE BRITISH MUSEUM.

AMONG the MSS. lately added to the collections of the British Museum are the following:—A History of Britain previous to the Norman Conquest, dealing in a great measure with ecclesiastical affairs, and written early in the last century; some Papers of Samuel Disbrow or Desborough, Chancellor of Scotland under the Commonwealth, with some Letters of General Monck, 1651–60; Correspondence and Papers of the family of Haddock, members of which were connected with the Navy for upwards of a century during the seventeenth and eighteenth centuries, including the Official Correspondence of Admiral Haddock commanding in the Mediterranean in 1739–42; the Original Establishment-list of the Old Pretender, 1709. An ancient copy of Pope Gregory's *Moralia* on Job, written in Merovingian characters in the eighth century, purchased at the Didot sale; a beautiful copy of Durandus' *Rationale Divinorum Officiorum*, illuminated in Italy early in the fourteenth century, which was purchased at the same sale; the "Spiritual Storehouse of Celestial Treasures," by Robert Sherland, 1640; an Autograph Sermon by Matthew Henry. *Cicero de Officiis*, &c., of the thirteenth or fourteenth century. The *Romances of Ipomedon and Protholais*, by Hue de Rotelande, of the fourteenth century. Collections relating to the family of Waterhouse, being extensive pedigrees and original papers collected by the late John Waterhouse, of Wellhead, Halifax, and bequeathed by him to the Museum; an account of the family of

Thornhagh, of Fenton, co. Notts, 1683; Collections relating to Kidderminster, by William Hardwicke; Findings of Coroners' Inquests in co. Lincoln, 1669–1701. Letters from Sir David Brewster, Dean Buckland, Thomas Bewick, and others, to Sir John and Sir Walter Trevelyan, bequeathed by the latter; Correspondence of members of the family of Byron, chiefly with Mrs. Augusta Leigh, 1744–1855, with autograph poems by Lord Byron and other members of the family; the last Letter of Francesco Ferrucci to the Republic of Florence, 1530; the last Letter of Charles Dickens to his friend Charles Kent, June 8, 1870, presented by Mr. Kent. Some volumes of Music, including the works of Joseph Riepel—"Bassschlüssel," "Von der Fuge," and "Harmonisches Sylbenmaass."

FLORENCE LETTER.

Florence: July 17, 1879.

Alessandro Manzoni; studio biografico di Angelo de Gubernatis. (Florence: Lemonnier.) For an English resident in Italy Manzoni is a subject that must be handled with exceeding delicacy and caution. "In Italy we are all Manzonians," Gino Capponi used to say, and one is tempted to believe the saying on reading all that has been written on Manzoni and his works. What military glory is to the French, national superiority to the Germans, that Manzoni is to the Italians. One esteemed critic goes so far as to assert that there are but three tragedies in the world—*Oedipus*, *Hamlet*, and *Adelchi*; and although others will allow that Dante, Shakespeare, and Goethe are greater than Manzoni, it is altogether unsafe to bring forward the name of Sir Walter Scott. For ninety-nine Italians in every hundred thoroughly believe that *I Promessi Sposi* surpasses every novel that has been written. It is their gospel; I had almost said their fetish. In 1875 it reached its 118th separate edition, and it has been translated into every European language. But, while yielding fullest appreciation to the manifold merits and fascinations of the *chef d'œuvre* that—like a burst of sunlight into a ball-room—brought air and light and honest sentiment into the artificial enclosure of the Italian literature of that time, it should be remembered that we foreigners judge the book by a literary standard alone, and, as a rule, know little of the social, political, and religious conditions that have contributed to its enduring success in Italy. Still, even here, some dissentient voices have been raised against the general chorus of praise. Settembrini showed harsh injustice in his criticisms on Manzoni, and the poet Carducci has judged the *Promessi Sposi* quite independently of the prestige with which it has been encircled.

It is a strange fact that amid the host of Manzonian books and pamphlets no complete biography of the great Lombard writer should yet have appeared. Without professing to supply this want, Prof. de Gubernatis' pleasant volume—an amplification of the Manzoni lectures delivered by him at Oxford last year—is full of fresh and interesting matter, and will help English readers to a clearer understanding of Manzoni's place in Italian literature. It contains one or two hitherto unpublished poems, many details of Manzoni's youth and of his intercourse with distinguished Frenchmen during his residence in Paris, a careful analysis of his principal works and of his method of composition; describes the various influences determining the different phases of his literary career, and gives numerous illustrations of the delicate wit and irony that so greatly added to the charm of his wonderful conversational powers.

Ricordi Autobiografici di Giovanni Duprè. (Florence: Lemonnier.) Like Benvenuto

Cellini's history of his own life, this autobiography of the veteran Sienese sculptor admirably exemplifies the truth that every man can write one good book. Without any pretension to literary skill, or even to ordinary general culture, Signor Duprè has succeeded in producing a thoroughly delightful volume; and the naïve record of his early years, of his trials, aspirations, and steadfast faithfulness to his inborn vocation is replete with unconscious poetry and pathos. The son of a journeyman woodcarver of mediocre industry and less ability, young Duprè conceived a passion for art at an age when most children are learning their alphabet. With pardonable pride, he dwells upon the joy of his first success when, as a little lad of seven, he undertook a commission which his father had declined, and carved a new company of puppets for a *Marionnette* theatre at Pistoia. He was especially proud of some cork ducks, for these were his first studies from Nature, and, when drawn about by silk strings, "it was a pleasure to see them, they looked so real." All his spare half-hours were given to drawing, and the picture of the lonely little boy laboriously copying old engravings while his father slept, yearning for the caresses of the mother and sister left behind in Florence, is a very touching one. The elder Duprè loved the child after his own fashion, and finding him quick and intelligent dragged him about with him from town to town in search of work, but had no sympathy with his artistic cravings or with his longings for home. Soon, however, came happier times; the restless father found employment in Rome, and the boy remained with his mother in Florence, and was apprenticed to an excellent woodcarver. Here he was allowed to try his hand on higher work than the fruit and flower ornaments of which he was so weary. But even angels and seraphim did not long content him, and as the Academy was an unattainable paradise, he continued to study design as best he could, with an occasional hint from luckier friends and the services of his comrades as models. The walls of his modest home were soon covered with charcoal studies, and better and better work came from his carver's bench and raised him in his master's esteem. We have no space to linger over the details of the future sculptor's self-education in the days when, trudging through the streets of Florence, with a basket of shavings on his back, he would gaze in ecstasy at the immortal statues under the Loggia de' Lanzi, or, peeping into the alabaster shops on the Lung' Arno, speculate whether the time would ever come when he might at least work in that material instead of wood. But there is one episode which we cannot pass over in silence—that of his first and only love. With idyllic simplicity Signor Duprè recounts how one morning, chancing to raise his eyes from his tools, he saw a modest young girl with downcast eyes passing before the workshop window with short, swift steps. There was hardly time to see her face, but something in her figure and manner impressed him so strongly that he could not drive the pleasing vision from his head. A short time after, on the *Pasqua delle Rose* (Whit-Sunday), he saw the same girl kneeling near him in church. Like Dante's Beatrice, "*si adorna e si purga*," her beauty and the sweet humility of her expression and attitude riveted his glances and captured his heart. Mass over, he followed her at a respectful distance, and presently saw her enter the house of a laundress. This amazed him. Laundresses' girls, he says, were generally bold and coquettish, but this maiden was as modest as she was beautiful. After following her several times in the streets, he one day dared to speak to her, and though she would not listen to him, the rebuff increased his respect as well as his admiration. Finally, he boldly went to her employer, obtained her name and address, and after some difficulty

gained her mother's leave to pay his addresses in due form. The whole description of the simple courtship is deliciously typical of Italian manners. Soon obstacles arose on the part of his own parents; he was too young, his wages too low, and so forth. On this the girl's mother took offence, he was forbidden the house, and for some months young Duprè was a very miserable lover. But the strength of his passion, added to the strength of will that has distinguished him through life, soon overcame opposing influences, and before he was nineteen he became the husband of the good and gentle woman who was the partner of his efforts and triumphs until parted from him by death a few years ago. And now, a married man with family cares coming swiftly upon him, Giovanni Duprè steadily set to work to mount the ladder of art, and the record of his heroic labour is, as he justly deems it, a valuable lesson and encouragement to all earnest students. At first, he says, he had little hope of ever becoming a worker in marble, and tried to limit his ambition to producing artistic statuettes in wood. After some preparatory study in anatomical drawing, carried on in hours snatched from his rest, he carved a *Santa Filomena*, which was exhibited at the Florence Academy in 1838, praised in artistic circles, and finally sold to a Russian amateur. Encouraged by this gleam of success, he then determined to compete for the sculpture prize at the *Belle Arti*. But his few leisure hours being insufficient for this prolonged labour, he, with his wife's approval, boldly burnt his ships, giving up his place in Sani's wood-carving establishment and trusting to chance employment for the support of his increasing family. In simply eloquent terms, Signor Duprè relates the difficulties and anxieties of this trial-time, when, but for his wife's trust and his own faith in his vocation, he would often have been tempted to resign artistic dreams for the obscure security of a workman's career. His *basso-relievo* only won a semi-success, for votes were divided, and Duprè had to share the first prize with another competitor. To his family, however, this was a triumph, and the news of it cheered the dying hours of the mother who had always believed in her son's gift. And now having earned a little money by the fabrication of a *Seicento* coffer for a dealer in antiquities—an episode which will be interesting to amateurs of art furniture—Duprè hired his first studio, engaged his first model, and began the work that founded his reputation. His means were exhausted long before the *Dying Abel* was finished, but some leading Florentine sculptors and painters generously headed a subscription which enabled him to complete the statue in time for the Academy exhibition. Among the many anecdotes in Florence which add to the interest of Signor Duprè's volume, there are few more graphic than that of his first interview with the eccentric Bartolini, the well-known sculptor of the *Fiducia in Dio*, the *Demidoff* and *Czartoryski* monuments, &c. The *Abel* made a great sensation; all Florence flocked to see it, all Florence rang with praise of the self-taught sculptor. But detractors were not wanting; how was it possible that a man who had had no academical training should have produced a statue like this? The breath of calumny swelled to a mighty blast, and it was openly asserted that the *Abel* was no work of art at all, but a mere cast from the living model. And, incredible as it may seem, certain students were surprised one evening in the act of measuring Duprè's model, Tonino, whom they had stripped and placed in the attitude of the statue. Luckily for Duprè's young fame, it was found that he had not adhered to his model's proportions, for Tonino's assertions that his employer had modelled like other sculptors had been treated with contempt, and on more than one

occasion the worthy fellow got into trouble by asserting with arguments stronger than words Duprè's innocence of all imposture. Meanwhile, the statue remained unsold, and the young sculptor, disheartened and furious, was obliged to return to wood-carving to keep his family, although he knew that the only way to silence his calumniators would be to set up another statue without delay. Fortunately, the unworthy war waged against him had called up a powerful friend, one Count del Benino, a wealthy nobleman, who insisted upon advancing him whatever sum he needed for studio expenses. This kind act proved the turning-point of Duprè's career. From that time forward his path was comparatively smooth. His new work, *Cain*, progressed rapidly; the Archduchess Marie of Russia came to see it, and at once gave him a commission for both statues in marble.* Count del Benino refused to take back the sum that he had lent, other orders came in, and Duprè was a famous man. The author dwells with much gratitude on the constant kindness shown to him by an English resident in Siena, Mrs. Macartney. This lady had set on foot a subscription in order that Duprè's *Abel* might be executed in marble for his native city, and had already collected one hundred *scudi* when the statue was bought by the Russian Archduchess. We must refer our readers to the book itself for the subsequent phases of the sculptor's career and the long list of his triumphs, and it would be beside our purpose to offer any criticism on works so well known as the Cavour monument at Turin or the *basso-relievo* over the great door of Santa Croce in Florence. The thoughts upon art scattered through the volume, if not very profound, are plainly the fruit of independent observation; while, in the remarks on the expression of emotion in different races, it is interesting to note how, by another road, the artist arrives at the same results as the man of science.

LINDA VILLARI.

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* The copies in bronze are known to all visitors to the Pitti Gallery.

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CORRESPONDENCE.

LAKE LOB AND COL. PREJEVALSKY.

Shanghai: June 3, 1879.

I have only within the last few days received a copy of the account of Col. Prejevalsky's journey to Lake Lob, so that I have not had sooner the opportunity of studying in detail the controversy between him and Baron von Richthofen. Before the publication of the present volume, and also before I had seen any notice of Richthofen's objections, the same difficulties had led me to arrive at the same conclusion as the latter (*North China Herald*, July 13, 1878), "that some lower reservoir than that reached by the colonel must exist, or we must have the strange phenomenon of salt marshes and brackish streams feeding a fresh-water lake." The explanation given by Richthofen, that the true lake lies to the north-east of the Kara-Kurchin, seems to meet the case most naturally, and contravenes neither Prejevalsky's narrative nor his reply. Indeed (on p. 163), he tacitly acknowledges as much, in assigning as the cause of the decimation of the stream the diversion of its waters into artificial lakes and marshes occupying vast tracts along its lower course.

The oldest name by which the Lobnor was known to the Chinese seems to have been the *Joh-shui* or *Yok-shui*, i.e., "Dead-water," of the tribute of Yü. The fables which sprang up about this ancient lake led to the name being transferred by Sze-ma T'sien to the *Hamün* in Seistan, and in his account of Chung K'iew's mission (circ. 130 B.C.) occurs the first authentic mention of the lake. He calls it the *Yen-tseh*, or *Yen-shui*, "Salt-marsh," or "Salt-water." The term "tseh" means essentially a shallow expanse of water and reeds, a fen rather than a well-defined lake.

Col. Prejevalsky speaks of the Aryan type predominating still among the miserable inhabitants of its margin; and this is quite in accordance with the observations of Shaw at Yarkund and Kashgar, who was struck with the evident Aryan aspect of the people of Eastern Turkestan. The inroad of the Turks is a matter of history, and occurred about the year 177 B.C., when we learn (Ts'ien-Han shu, translated by Wylie) that the *Hiung nü* subjugated the *Yueh-ti*, whom they drove from these regions to Bactria, and caused the submission of Low-lan, Wu-sun, Hu-ki, and the adjacent kingdoms to the Turkish yoke.

The name Lob or Lop, by which the lake has been known from time immemorial, is thus readily explained as a corruption of *Laväpa*, i.e., "salt-water," which Sze-ma T'sien literally translated in his *Yen-shui*. Chang k'ien attempted, but in vain, to organise a league of all the non-Turkish peoples against the *Hiung-nü*. The memory of the expulsion of the *Yueh-ti* was still too fresh in their memory, and the people of Low-lan and Ku-sze gave much trouble to the Chinese caravans, and incurred, in consequence, the enmity of the Emperor, who

sent a force which completely defeated them and captured the King of Low-lan (circ. 124 B.C.). These people lived south of Lake Lob, and the name of one of them, Low-lan, seems to have survived. Low-lan, we learn from Chinese sources, was subsequently called *Shen-shin*, under which title it is spoken of by Fah-hien and Yuen-ch'wang, and has been identified as the Charchan of Marco Polo, the Chachan of Johnson, and the Cherchen of Prejevalsky. All these names seem to have been variants of an original *Dardan*, the first syllable of which preserves its original form in *Dard-i-stan*.

The other, *Ku-sze*, we are told, is to be pronounced as *Che'sze* or *Kiu'sze*, and this enables us to identify it with *Ts'ie-navh* of the *Shiu King*, in old Chinese *Ch'e-möt*, which leads up to *Ché-mo-ta-na* of Yuen-ch'wang, apparently *Akshardana*, i.e., "Sand-heaps"—a not inapt designation.

Now, it will be remembered that Yuen-ch'wang found the capital of *Shenshen* to be *Na-fu-po*, and the un-Turkish sound of the name has struck all commentators. It may most likely be interpreted as *Navapür*, i.e., the "New City," the old one having, there is reason to believe, been destroyed by the encroachments of the desert.

One other locality seems to be capable of identification. The Chinese troops marching to *Yarkand*, circ. 110 B.C., were well received, *Sze-ma Ts'ien* informs us, in their passage through the smaller States; on their arrival at *Lun-t'ow* the people proved hostile, the Chinese general attacked the place, and, after a few days' siege, destroyed it. "From *Lun-t'ow* westward, as far as the chief town of *Yuen* (*Yarkand*), the road was level." *Lun-t'ow* was thus situated at the passage from the mountainous district to the plain of *Yarkand*. The Chinese characters most probably represent a form *Darsila*, i.e., "Severed rock," and may be taken as the ancient name of *Tokus-dawan*, the "Nine Passes" referred to in Richthofen's note.

Our information regarding the pre-Turkish occupation of Eastern Turkestan is so limited that these remarks may be useful. They tally with what Yuen-ch'wang tells us of the Aryan character of the people of *Khoten* in the seventh century.

THOS. W. KINGSMILL.

SCIENCE.

The Native Tribes of South Australia. With an Introductory Chapter by J. D. Woods. (Adelaide: Wigg; London: Sampson Low & Co.)

THE short accounts of South Australian tribes drawn up by Taplin, Wyatt, Meyer, Shürmann, and Gason are mostly difficult to get in England, and it was a happy thought of the Adelaide publishers to reprint them in the present volume. Of the curious details they contain it will be sufficient to give a few specimens. The Rev. George Taplin relates that the natives at Point Macleay told him how they first saw white men on horseback, and thought the horses were their visitors' mothers, because they carried them on their backs. He also heard of another tribe who regarded the first pack-bullocks they saw as the white fellows' wives, because they carried the luggage. These good stories the missionary takes as proof of the unfathomable ignorance of the natives, but we hope it will not spoil the joke to suggest that a foreigner listening to native expressions does not always make the necessary allowance for metaphor. There is another anecdote in the book which shows how differently a moral question presents itself to an Australian warrior

and an English missionary. Captain Jack, as this native was called, had gone into a fit of rage at his child having hurt himself, and, not finding his wife to punish, had beaten his sister instead about the head with a club. The missionary next day enjoined on him to ask her forgiveness, which he was naturally reluctant to do, but proposed that she should stick a spear into his arm, that his blood should atone for hers. A story of a Scotch shepherd makes a good pendant to this, showing the equal difficulty a civilised peasant feels in understanding savage law. Two natives had been arrested for killing a man of their own tribe. Mr. Taplin alleged that there was some excuse for the act, which was done as vengeance of blood for the death of a relative.

"I dinna think," said the shepherd, "that we ought to care about their customs at a'; we ought to mak' them gi'e up a' such hathonish practices. It's our duty to do a' we can to mak' Christians o' them. Hang them by a' means, sir; I say, hang them!"

The most remarkable paper of the set is that on the *Dieyerie* tribe, by Samuel Gason, police trooper. He describes them as utterly ungrateful, treacherous, and false, smiling in your face, and next moment killing you without remorse, and even cherishing secret deadly enmity with neighbouring tribes, although they keep up friendly intercourse and intermarry with them. At the same time he admits that they possess in an eminent degree the three great virtues of hospitality, reverence for old age, and love for their children and parents. To the English police trooper this, no doubt, seemed an extraordinary moral contrast, but it is only a very perfect instance of a moral state which we are quite accustomed to find among low races, whose habits within their own tribe are kindly, while all men outside their own clan are, or may be, enemies, and are treated accordingly. The most hideous custom of this tribe is not unkindly in intention. When a man dies, and the mourners have in native manner asked the dead who killed him, the corpse is lowered into the grave, and a man gets in and cuts off the fat, which is passed round and eaten by the near relatives, in order, they say, that they may forget the departed and not be continually crying. Those who have performed this rite distinguish themselves from the rest of the mourners by painting a black ring round their mouths. Should the weather be cold, fires are lighted near the grave for the deceased to warm himself, and often they place food for him to eat. After a death they shift their camp, and never again speak of or refer to the defunct. As to the exogamous marriage customs of the Australian tribes, which have lately been discussed with much interest among anthropologists, there is little special information in this volume, except that this particular tribe relate what they believe to be its origin. They say that *Mooramoor* the Creator made a number of small black lizards (those still to be found under dry bark), and, being pleased with them, promised they should have power over all other creeping things; whereupon he divided their toes and fingers, made them nose and features, and stood one up; but as he could not stay upright, his tail had to be cut

off, and he became man. At first all the human species thus formed married promiscuously, until, the evil effects of these alliances becoming manifest, a council of chiefs was called to consider how they might be averted. They petitioned the Moora-moor, who ordered that the tribe should be divided into branches, distinguished after objects animate and inanimate, such as dogs, mice, emu, rain, iguana, and so forth; the members of any such branch not to intermarry, but with permission for one branch to mingle with another. Thus the son of a dog might not marry the daughter of a dog, but either might form an alliance with a mouse, an emu, a rat, or other family. This custom is still observed, and the first question asked of a stranger is, "What murdoo?" that is, of what family are you?

The accounts of native customs in this volume may be sometimes rather tedious to the general reader, from their recurring under slightly varied forms in one tribe after another; but this is just what makes the information more certain and useful to the student of culture. The accounts of the tattooing, circumcising, and other painful operations which the youths undergo in stages of initiation to the rank of manhood are very detailed. So are the descriptions of sorcery; how the victim is bewitched by pointing a dead man's bone at him, or by putting near the fire a bone of game he has eaten. The native belief in these practices seems generally to lead to bloodthirsty revenge on the real or supposed criminal, but sometimes is alleged to have the different effect of keeping natives from overt acts of enmity, as they think they can more securely reach their enemies by witchcraft. All this ought to be interesting to us, as practices of black-magic closely allied to those of the Australian savages are going on to this day in country hamlets in England.

EDWARD B. TYLOR.

INDIAN PALAEOGRAPHY.

Elements of South-Indian Palaeography from the Fourth to the Seventeenth Century A.D.
By A. C. Burnell. Second Edition.
(Trübner.)

THE foundations of Indian palaeography were laid some forty years ago by James Prinsep. Since that time, excepting the labours of Sir Walter Elliot, little progress was made in India till we come to the quite recent researches of Burnell and Cunningham. There was some excellent work done in the meanwhile by European scholars, such as Lassen, Barnouf, Westergaard, Wilson, Norris, and Kern, but it was necessarily of a critical rather than a constructive character, while Cunningham and Burnell have given a really new impulse to this branch of Oriental study, and added considerably to our stock of knowledge, such as it was in the days of Prinsep and Mill. A small but active school of students has sprung up in the Bombay and Madras Presidencies, whose labours, consisting in copies of inscriptions, either newly discovered or more carefully examined, in translations, notes, and treatises, have imparted a peculiar value and interest to the pages of the *Indian Antiquary*. It is a very difficult task, in the midst of so much

tentative work, to undertake a comprehensive treatment of the whole of Indian palaeography, or even of that important branch of it which may be called South-Indian palaeography. What is true to-day may be false to-morrow; what is obscure and uncertain in the eyes of one scholar may receive an unexpected light from the happy thought of another. Undeterred by such fears, Dr. Burnell undertook in 1874 to publish his *Elements of South-Indian Palaeography*, and no better proof of the high value which his work possesses could be desired than the fact that, after a few years, a revised and enlarged edition of it has become necessary. We frequently hear complaints that works of real scholarship meet no longer with any encouragement from the public at large; but books containing the results of honest labour, and offering substantial additions to our knowledge of ancient India, seem, after all, to find a discriminating appreciation. Dr. Burnell is one of that very small class of Sanskrit scholars who have followed in the footsteps of Sir William Jones, Colebrooke, and Wilson—full of enthusiasm, bent on conquest, and disdaining to rest and be grateful. All Dr. Burnell's publications, though mostly small in outward appearance, represent truly important results—important even though they should sometimes have to be surrendered in the face of arguments brought against them, whether by others or by himself. In reading his books one easily perceives that Dr. Burnell is filled with the true love of learning which lifts the scholar above the cheap applause of the many, and rewards him by the satisfaction which he feels himself in his own work. But it is pleasant, for all that, to find that even such solid work as is embodied in these *Elements of South-Indian Palaeography* still meets with encouragement, and that in Sanskrit philology the number of students who can at least appreciate a student's work is not quite so small as is sometimes feared.

Dr. Burnell admits, with most scholars, that the idea of alphabetic writing was not indigenous in India, but came to the Aryas, who had settled in India, from abroad. The Indian alphabet can point to no hieroglyphic antecedents on the Indus or the Ganges; and the recent attempt of General Cunningham to derive the Indian letters from pictures of objects the Sanskrit names of which begin with certain letters will not commend itself to any Sanskrit scholar. Nor has Mr. E. Thomas succeeded in persuading others to accept his idea that alphabetic writing in India took its origin with the Dravidian languages. It cannot be doubted that the earliest literary culture in the Deccan was Sanskritic, and, with the exception of Tamil, none of the Dravidian dialects can boast of a literature before the tenth century A.D.

All Indian alphabets come from a Semitic source, and, with one doubtful exception, viz., the Pandyas alphabet, they have migrated from North to South. Actual writing used for inscriptions, which, we may suppose, were meant to be read by the people, occurs first in the edicts of Asoka, the Buddhist King of Pataliputra, who is generally admitted to have reigned 259 to 212 B.C. His edicts are written in two alphabets, the one running

from right to left, employed on the inscription of Kapurdi-giri, and on the coins of Greek and Indo-Scythian Kings; the other running from left to right, employed in the other inscriptions of Asoka, and constituting the real source of all later Indian alphabets. The North-Western alphabet, to adopt a name proposed by M. Senart, is clearly of Semitic origin, and points to an Aramaean, and more especially a Palmyrene, source. Considering that India had been conquered by Persia—a fact not only attested by Herodotus, but confirmed by the Cuneiform inscription of Naksh i Rustam—it is not difficult to understand how the idea of writing, and the very letters, though not the Cuneiform letters, should have reached India from the North-West. What Pāṇini calls the Yavanāni Lipi, the writing of the Yavanas, is probably an Aramaean, or, as has been suggested, a Pehlevi alphabet, which reached India from Persia, was adapted systematically to the wants of the spoken and, at that time, phonetically analysed language of India, and used in the North-Western portion of Asoka's empire. There it lasted till the second century of our era (Cunningham, *Corpus*, p. 49), and died without leaving any off-spring. The second or Southern alphabet was even more carefully adapted to the requirements of an Aryan tongue by the introduction of slightly modified signs for such consonants as were not represented in Semitic languages, and by framing both initial and medial vowel-signs which were essential for an intelligible rendering of Sanskrit and its dialects. The idea that every consonant not followed by a vowel-sign should be pronounced with the vowel ā was likewise a characteristic innovation, which necessitated in turn the adoption of the Virāma, and the combination of several consonants into groups. This work of adaptation could only be carried through by one individual, or two or three, appointed by authority for the express purpose of devising written signs that should adequately represent all the sounds which Sanskrit grammarians had discovered in their own language. It was by no means necessary that the foreign signs should be slavishly preserved, not even so much as they had been in the alphabet of Kapurdi-giri. We can just see that in several cases the Semitic types were inverted, like the Greek X (kappa), when it became K; but beyond that the framers of the new alphabet seem to have taken the greatest liberties. In fact, the principal indication that the Southern alphabet owed its impulse, and not much more, to the same quarter from which the North-Western alphabet had sprung is to be found in the similarity of the contrivances adopted in differentiating certain consonants—such as aspirates, linguals, palatals—in marking the vowels, and in grouping a few consonants, which were to be pronounced without intervening vowels. Here the observations of Mr. Thomas, Dr. Burnell, and M. Senart seem to me capable of supporting a far greater stress than has hitherto been placed on them. They seem to me to render it almost impossible to admit a different beginning for the Southern and the North-Western alphabets of India. It is true that an attempt has been made to derive the idea of writing from left to right, and of marking

vowels as is done in Sanskrit, from the Himyaritic alphabet. But the evidence in support of that theory is extremely weak. The idea of writing *boustrophedon* may exist in Himyaritic inscriptions, but so it does in Greek; and, as to the vowel-signs, they cannot be traced in Himyaritic, or rather in Ethiopian, till after the time when they occur in India. As the evidence stands at present, it would be quite as easy to admit an Indian influence exercised on the alphabet of South Arabia (masnūd), as a South-Arabian influence exercised on the alphabet of India.

The art of writing may have been introduced into India about 300 B.C. But even if it had been known at an earlier date, there is often a long interval between the period when writing is used for inscriptions, for legends on coins, and even for commercial and political business, and the period when it begins to be used for purely literary purposes. To us, nothing seems more natural than that literary compositions should be written; in early times nothing seemed more strange, and more useless. Dr. Burnell thinks that the art of writing was little, if at all, known in India before the third century, and seldom used before 250 B.C.; but he nevertheless inclines to the opinion that Pāṇini, for instance, wrote his Grammar. Here I still differ from Dr. Burnell. I quite admit the difficulty, nay, almost the impossibility, of our understanding the mental process by which so stupendous a work as Pāṇini's Grammar could have been carried out, but I confess that to my mind the admission of his being able to write would not remove much of that difficulty. And how shall we reconcile the date of Pāṇini with the earliest date which Dr. Burnell himself admits for writing for literary purposes in India? I do not deny the possibility of Pāṇini having written his Grammar, but my rule has always been to be as sceptical as possible before admitting what has not been proved; and I cannot say that one single argument in support of Pāṇini using pen, ink, paper, or any more primitive writing materials seems to me as yet convincing. It might seem very likely that Pāṇini knew the figures for five and eight, because in one of his Sūtras, vi., 3, 115, such words as *pañcakarna* and *ashṭakarna* occur. We know from Arrian, what we learn from that Sūtra, that the Hindus marked their cattle with various signs to indicate their ownership. Some, we are told, marked them with the sign of a sickle, or a spoon, or a gem, or the svastika; others with five and eight. This may mean with the figures for five and eight, but it may also mean with five or eight lines, just as *dvigunakarna* can hardly mean anything but "with two lines," or with a double mark. In inscriptions the figures for one, two, and three continued for a long time to be written by one, two, or three lines; why might not the same have been done for five and eight? The idea that the Brahmans knew the art of writing for literary purposes, but kept it a caste secret, and used it for composing and preserving, but not for multiplying, books, though advanced by so high an authority as Prof. Boehtlingk, seems to me difficult to accept, considering how well we are acquainted with all the real or imaginary secrets or

rahasyas of that much abused and often needlessly suspected caste.

But though there still remain many such open questions connected with Indian palaeography, in the widest sense of that word, there are many and most important points which may be said to be settled once for all in Dr. Burnell's work. His genealogical tree of the South-Indian alphabets will probably command general assent. In tracing the development of all these alphabets from the Southern alphabet of Asoka downwards, Dr. Burnell was guided partly by historical dates, partly by the gradual changes in the shapes of single letters. The latter argument by itself would often be precarious, because the style of writing varies according to personal fancies, and is determined also by the nature of writing materials, whether metal, stone, bark, or paper. The oldest inscriptions found in Southern India are those at Amaravati and the Seven Pagodas, written in the same character which is prevalent in the caves near Bombay, and has there been referred to the first century before, and the first and second centuries after, the Christian era. In the Deccan, dated inscriptions begin in the fifth, undated possibly in the fourth, century A.D.

In saying that Dr. Burnell has traced all the alphabets of Southern India back to one and the same source, we must make one reservation. The so-called Pāṇḍyan or Vatteḷuttu alphabet, used south of Tanjore, and also in South Malabar and Travancore, and which about the eleventh century A.D. was supplanted by Tamil, resists being classified as a direct descendant of the Southern alphabet of Asoka, and Dr. Burnell is inclined to admit for it an independent beginning, and possibly a direct descent from a Sassanian source. It may be so, and we may well believe that Dr. Burnell was driven most reluctantly to admit this one intrusion of a foreign element in the otherwise so regular development of South-Indian palaeography, and, what is almost the same, South-Indian civilisation. The fact that this alphabet is less perfect than its neighbours might be accounted for in different ways. Some people are satisfied with indicating the sounds of their language, without attempting to copy them, and the difficulty of learning a large number of alphabetic signs seems greater to them than the reading of their own familiar words, even when less perfectly represented. Arabs read their language without vowel-signs, and many a schoolmaster considers the present system of writing English less complicated than Bell's Visible Speech. But these are suggestions which cannot fail to have presented themselves to Dr. Burnell himself, and if there is any possibility of finding a place for the Pāṇḍyan letters in the large family of the South-Indian alphabets, no one, we may be sure, is more likely to discover the as yet missing links than the indefatigable author of the *Elements of South-Indian Palaeography*.

F. MAX MULLER.

SCIENCE NOTES.

Geological Map of Sweden.—The Jernkontor, or Board of Swedish Ironmasters, has commenced the publication of a geological map of the metallurgical and mining districts of Central Sweden. The first two sheets have lately been

issued, and are beautiful examples of chromolithography applied to geological colouring. The map differs from most geological maps since, in addition to the areas of the several formations being represented as usual in colours, a system of signs is conspicuously used to mark the distribution of metalliferous and other useful minerals. It is, in fact, a geologico-mineralogical map.

American Journal of Mathematics, Pure and Applied. Vol. II. No. 1. (Baltimore.) In the volume of the *Transactions of the Reale Accademia dei Lincei* for 1876-77, appeared a paper by Veronese entitled "Nuovi Teoremi sul Hexagrammum Mysticum." It is this paper of which Miss Christine Ladd gives an account (twelve pages); in the same she proposes a new notation for the lines and points connected with Pascal's hexagram. The contribution is an interesting, as well as able, sketch of what has been done by Steiner, Kirkman, Cayley, and others. Mr. G. B. Halsted, who continues his *Bibliography of Hyperspace*, gives an account of a noteworthy book which Princeton College has possessed for nearly a century, viz., the identical volume from which Billingsley (300 years ago) made the first translation of Euclid into English. Mr. Halsted, from this volume and the collection bound up with it, draws the conclusion, guessed at by De Morgan, that Billingsley's translation was made from the Greek, and not from any of the Arabico-Latin versions. Other articles of a more mathematical nature are "On the Theory of Flexure" (twenty-three pages), by W. H. Burr; "On the Fundamental Formulæ of Dynamics," by J. W. Gibbs; "Calculation of the Minimum Numerical Generating Function of the Binary Seventh" (fourteen pages), by Prof. Cayley; "The Newton-Fourier Imaginary Problem," by the same; "On the Lateral Deviation of Spherical Projectiles," by H. T. Eddy; and two Notes by Dr. Sylvester, the one on "Determinants and Duadic Disyntheses," and the other "On the Complete System of the 'Grundformen' of the Binary Quantic of the Ninth Order."

We have been requested to announce that the apartments of the Geological Society will be closed on Saturday afternoons at two o'clock during the months of August and September.

PHILOLOGY NOTES.

The fifth edition of Prof. Curtius's *Grundzüge der Griechischen Etymologie* (Leipzig: Teubner) contains numerous changes. The size of the book has been but slightly increased, but hardly any page appears without some addition or correction, some of no inconsiderable importance. Perhaps the most interesting alteration is Curtius's complete acceptance of the theory of the origination of the Attic τ out of the earlier σ , a view which the author had previously disputed, but now admits on the strength of Ascoli's cogent arguments. Other disputed theories, especially as to the derivation of θ from δ , η from ϵ , and γ from φ , are defended more fully than in previous editions. Of course the work has been brought up to the level of the latest philological discussions; and due attention has been paid to Hübschmann's recent researches in Armenian, and Brugman's examination of Indo-Germanic vocalism. Prof. Curtius does not, however, throw the weight of his authority into the scale of the more elaborate vowel-system of the *Ursprache*, as recently brought before the readers of the ACADEMY in Mr. Snow's contribution. We are glad to know that the sale of the English translation of the *Principles of Greek Etymology* has been such as to warrant the hope that the latest judgment of Prof. Curtius may before long be made accessible to English students.

FINE ART.

Méryon and Méryon's Paris. With a Descriptive Catalogue of the Artist's Work. By Frederick Wedmore. (Thibaudeau, 18 Green Street, Leicester Square.)

THE nucleus of this little volume is an essay on the works and life of Méryon which appeared last year in the *Nineteenth Century*, and to which was appended a brief note giving "a little practical guidance to the amateur" interested in the artist's works. This note has now been extended into a very complete and accurate descriptive catalogue of the etchings of the master, the essay has been revised, and the whole is issued, in very limited edition, printed in the crisp, clear-cut type of the Chiswick press, on luxurious, rough-edged, hand-made paper, with pleasant adornment of dainty vellum binding. Evidently the work has been done "all for love and nothing for reward." The author has been long known as a careful student and collector of Méryon's etchings; during the preparation of the volume he has examined all the important collections both in this country and on the Continent, and the result is a *catalogue raisonné* which may be regarded, for all the purposes of the connoisseur, as quite the final and "classic" work on the subject.

Apart from its value as a record of facts, the introductory essay has, in virtue of its style, a very distinct interest as a piece of pure literature. Too often in works of this nature—executed by cataloguers learned as to "states" and indefatigable in their painstaking industry, but with little of the finer kind of insight and wholly destitute of the literary gift—the record of an artist's life becomes a mere succession of incidents and dates, tedious to the memory, almost profitless to the mind. But Mr. Wedmore, along with much patient accuracy, has brought to his task other and higher qualities. He is an accomplished and practised *littérateur*, and beneath his hand the details of Méryon's life gather new meaning; each fact, rightly recorded and set in its due order, gives us one more glimpse into the strange personality of the great artist. His biography reads like a drama—a tragedy. In words the most graphic the author tells the story of Méryon's life—his birth with the disgrace of its bar sinister; his childhood spent in the midst of soiled and ignoble society and surroundings, the failures of his youth—failure as a seaman through his delicate health and sensitive mind, failure as a painter through his colour-blindness; then the years of his manhood, when he produced his great plates, splendidly successful in their artistic power—nothing of the kind fit to rank with them but the etchings of Rembrandt and of Turner—but so little appreciated by the public of the time that their designer could rarely dispose of them: we find him selling for a franc and a-half a print of the *Abside* (usually considered his masterpiece; a second state fetched twelve guineas the other day), and humbly thanking the buyer for the honour he had done him in purchasing his work. Finally we have the last sad years, when weird fancies clouded the brain of the

maddened artist, and then the end, in confinement, at Charenton. Not less sympathetic is the portion of the essay which deals more particularly with the art of Méryon—that rich legacy which he bequeathed to the world that had used him so hardly while he lived unknown and suffering, producing, amid bitter discouragement, his immortal work. He is the etcher of the city—of the city seen from its midst, seen as by a poet to whom old association has made it dear. Other men—Turner often, and notably in his *London from Greenwich*—have given us the poetry of the distant city; seen, perhaps from the green country fields, set against the far horizon, glowing in the sunset, or dim with mist and the passing of storm-swept rain-clouds. It was reserved for Méryon to give us, in a way all his own, the poetry of the city itself; of its streets crowded or desolate, of its gloom and its sunshine, of the meeting in its buildings of the old world and the new; and, mingled with all, to give us a strange sense of the fates and fortunes of its inhabitants. For his street views are never mere transcripts; they are "visions," as Victor Hugo rightly called them, full of the artist's own personality, of "the interest unborrowed from the eye," of "the remoter charm by thought supplied," by memory supplied, and by imagination.

We have left little space in which to speak of the concluding portion of the volume. It has the virtues of a good catalogue, is clear and concise, and, so far as we have been able to verify it, accurate. Mr. Wedmore—rightly, we think—has considered it unnecessary to reckon as regular "states" the working states of the various etchings. His regular first state begins with the publication of the plate, when—though of course it might afterwards be retouched and altered—it could for the first time be fairly said to realise the artist's conception. He has decided to catalogue the prints neither chronologically, for the date of many of Méryon's etchings is uncertain, nor under the two classes of original work and copies, for some of the master's transcripts are finer, and even, in a sense, more personal, than many of his wholly original plates. He has placed them under two other broad divisions—the first including the etcher's finest plates and styled "The Art Work of Méryon," the second including all "The Minor Work of Méryon." Ninety-four etchings are catalogued; and we have record of three portraits of Méryon—two etched by Braquemond, the other lithographed by Flameng. J. M. GRAY.

ART BOOKS.

Art for the Little Ones. By W. Walker. (Seeley.) Those who know Mr. Walker's *Hand-book of Drawing* will be quite prepared for this useful little work. We quite agree with the author that all children should be taught to draw, and that they could not begin with better subjects than those familiar brushes and basins, fruits and flowers, which surround them in their daily life. The plates are prefaced by some simple and sensible advice to the teacher.

A Grammar of Japanese Ornament and Design. By Thomas W. Cutler. (Batsford.) From this number it is difficult to tell the intention and scope of this work. It consists entirely of

fifteen plates after Japanese designs arranged without order. They are beautifully executed, and evidently selected with great care and taste. If the following numbers are only equal to this in merit they will form a volume of rare beauty and of great value to students of design. On one page we are given delightful groups of cranes in every variety of graceful attitude, curving their lithe necks and stretching their stiff legs with all the ease of nature and the care of art; on another, some of those beautiful flat designs of conventionalised flowers in which the Japanese excel; on others, studies of plants, fish, birds, and insects. Simplest, but, perhaps, most inimitable of all are the designs on plate 51, in gold and white, mere circles about the size of a half-crown, filled with conventional leaf and flower.

The Holy Land. Illustrated from the Original Drawings by David Roberts. Part I. (Cassell, Peter, Galpin and Co.) David Roberts—whatever his general fame may be at the present moment—was celebrated in his lifetime as a painter of the East and as a draughtsman of architecture. His great publication, *The Holy Land*, was among the later and the maturer of his efforts. When he went to the East to undertake it, he had already secured reputation by picturesque work in Spain, and nothing that he executed in Palestine tended to diminish the reputation so secured. The work that resulted from this Eastern expedition, whatever may have been its first reception, has long been popular and has for some time been rare. It was therefore, and especially from a publisher's point of view, time that some attempt should be made to render possible its diffusion over a wider circle. Reproduction of the illustrations was possible, and this Messrs. Cassell have now secured. They have purchased the copyright, it seems, and historical descriptions by the Rev. George Croly will accompany the new issue. We may safely predict for the new issue a considerable popularity. Even if the art of David Roberts be not now reckoned so great as it was accounted in the last generation, it is yet of a kind to engage popular interest, while the themes upon which his art was, in this instance, exercised are as welcome now as long ago. The greater knowledge possessed by the public of to-day of the scenes of which his volume treats has not deterred, and is not likely to deter, from further curiosity; and though David Roberts has not now the advantage of being almost alone in the field as a personal explorer—has not the advantage, for instance, of knowing that so great a comrade as Turner, when he painted the *Holy Land*, painted it without any personal observation—still Roberts is able to hold his own, even on ground where later artists, from Eugène Fromentin to Mr. Holman Hunt, have industriously followed him. Of course the present issue of *The Holy Land* will not appeal to the connoisseur or wealthy buyer who is able to give a round sum of six-and-twenty guineas for the original publication, but with humbler purchasers it will probably succeed.

CHARLES LANDSEER.

ANOTHER veteran of the Royal Academy has passed away. Charles Landseer, whose death we recorded briefly last week as having taken place at his house in St. John's Wood on July 22, was born on August 12, 1799. He was the second of the three distinguished sons of John Landseer, an engraver of some note, though in fame he has been far surpassed by his eldest son, Thomas Landseer, the admirable engraver of Sir Edwin's pictures, who now in the feebleness and desolation of extreme old age is left alone—his only son, George, having died last year—as the sole survivor of this united and artistic family. Charles Landseer learnt

to draw in company with his brothers in his father's studio, but entered as a pupil at the Royal Academy in 1816, studying also for a short time under Haydon. His talent as a painter was first made apparent to the world by his well-known picture of the *Sacking of Basing House*, now in the National Gallery. This was followed, in 1837, by *The Battle of Langside*, which won for him an Associateship, and by several other clever paintings in the historical genre style, such as *Queen Berengaria supplicating for the Life of Sir Kenneth*, from Scott's *Talisman*; *The Pillaging of a Jew's House*, in the National collection; *The Temptation of Andrew Marvell* (1841); and *The Departure of Charles II. from Bentley*, with Miss Lane riding on a pillion behind him. In 1845 he was made full Academician, exhibiting in this year a picture called *The Eve of the Battle of Edgehill*, concerning which the *Times* tells the story that the little spaniel in the corner was painted by Sir Edwin Landseer, but that a shrewd dealer, divining that this dog would one day be worth more than all the rest of the picture, cut it out, and sold it separately, cleverly substituting a copy in its place. The trick was not found out until some years after, when, the owner of the painting showing it to Sir Edwin, he vowed "he be hanged if ever he did that dog." This picture was recently sold at Christie's for the small sum of £43. What it would have fetched had the original dog been left, it is impossible to say. But although Charles Landseer, as is shown by this anecdote, never came near to the fame achieved by his younger brother, he nevertheless was an artist of considerable ability, whose works deservedly hold a place in all collections of our English painters. His aims, perhaps, were not very exalted. He adhered to the old conventionalities of painting both in style and subject, mostly choosing for his themes picturesque episodes in the history of the Commonwealth or in Scott's novels. For nearly fifty years now his works have been regularly seen at the Royal Academy, giving honest pleasure to thousands who would not have cared for or understood more poetic treatment than he accorded to them. His art was always effective and illustrative, and, if judged by the qualities it possessed and not by those it lacked, will not be found without interest.

In life Charles Landseer, like all his family, was ever genial and kindly, a pleasant companion and a helpful friend. For many years he occupied the post of Keeper at the Royal Academy, but was obliged to resign it in 1873 on account of his health. Even down to the present year, however, he has gone on contributing to its exhibitions, and many persons will remember the portrait of himself that hung last May in the Lecture Room. According to the *Times*, he has left by his will considerable sums to the "Artists' Benevolent Institution" and the "Orphans' Fund," beside "founding and endowing scholarships in the Academy with the greater part of his property."

MARY M. HEATON.

MR. MADOX BROWN'S MURAL PAINTING AT MANCHESTER.

AN event of considerable importance to our national art is the uncovering of Mr. Ford Madox Brown's great mural painting in Mr. Waterhouse's splendid Town Hall at Manchester. In the great hall are twelve spaces about ten feet by five feet, too small by far when one thinks of the noble areas covered by the old mural painters, and even by the great modern ones in Westminster Palace. Mr. Brown's first work is a *tour de force* for such a space, and fully shows what thought and genius can do towards overcoming a difficulty. The corporation of Manchester have decided to have subjects painted in their great hall bear-

ing on the history of the city and of the district. The first panel will show the Romans building a fort at Mancunium; the second one—that just completed—represents the baptism of Edwin of Deira, King of the district which included Manchester in the early part of the seventh century. About four months ago we described the treatment of the subject after seeing Mr. Brown's fine cartoon, and it only now remains to give some account of the painting as it glows on the wall, a finished and a superb work. One word about the medium—it is in "spirit fresco," as Mr. Gambier Parry, its perfecter, calls it, and is similar to that employed by Delaroche on the Hemicycle. The treatment is massive, pictorial, complete, and broad, and it will be a standing reproof to the pestilent heresy which declares that decorative work should be done in thick outline and flat colour—a style which is as meanly uninteresting as it is easy and facile to merely clever painters.

The colour throughout this fine work is bright and luminous, and is varied in arrangement with great originality and force. How often do our painters seem to forget the great truth that in colour there is as much scope for variety as in design! The flesh of the partly-naked, fair Saxon King is most admirable, and is in good contrast to the fine yellow-robed priest on his right, who pours the holy water over him.

To the King's left is the bishop, Paulinus—Bede's and Wordsworth's Paulinus—

"of shoulders curved, and stature tall,
Black hair, and vivid eye, and meagre cheek,
His prominent feature like an eagle's beak."

He is in full sacerdotal robes. To the right of the spectator is a lovely group, which is the favourite part of the work with most spectators. Edwin's Queen, Ethelberga, in a light-blue robe, most charming and queenly in aspect, is attended by a kneeling figure, probably her sister, and a charming child some five years old. She clasps her hands as she thanks Heaven that her prayers are answered; and most happily has the artist caught her rapt and grateful expression. The painting of this group is exceedingly fine, the colour is rich and harmonious, and a most exquisite arrangement of blue, red, orange, and neutral tints.

At the back are railed off the household, who are supposed to be already Christianised, and behind them are the simple Saxon windows looking out into clear daylight and on to the old city of York.

While this work strikes us as one of the greatest of the year, we must also consider the advantage, not only to Manchester but to England, of an experiment in mural decoration which is at once beautiful, historical, full of fine dramatic force, splendid in colour, and yet in perfect harmony with the architecture that surrounds it. These things considered, and with such devotees to sterling and conscientious work as is Mr. Madox Brown, we need not fear a dearth of really splendid monumental works in our finest modern buildings.

One great merit of the work should not be overlooked, and that is the essentially dramatic quality of it. The scene lives for us as it might have happened, the actors are individualised, and each is a study of some one of the varied emotions one would fancy could be observed in such a crowd. The knowledge and interest in humanity of a great man is here shown by the distinct creation of varied individualities, each interested, in its own way, as it looks on a remarkable scene. It is as distinctly a dramatic creation as is the delightful motley of a fine play, and the artist's power that can do this for us so admirably is a treasure the nation should be proud of. Manchester should feel honoured to have so splendid a beginning for a fine series as is this great work of Mr. Madox Brown.

NOTES ON ART AND ARCHAEOLOGY.

UNLESS rumour is inaccurate, the perhaps ill-advised enterprise of the Benchers will before long deprive the town of something of what is most picturesque in the Temple. It is reported—though we trust at all events prematurely—that Pump-court and a smaller court hard by (Elm Tree-court) are doomed—that is, that their destruction comes within the scheme of a governing body surely in this instance somewhat too ardent in reform. Pump-court, with its simplicity of style, its quietude, and its spaciousness, is among the most precious portions remaining to us in the legal quarter. Is it yet too late for a careful "restoration," which studiously confines itself to the necessary task, to step in and prevent destruction? The Temple has not shown us so much that is satisfactory or harmonious in modern architecture that we can afford to look with contentment on the prospect of further modern erections. Goldsmith's Building is not exactly picturesque, not exactly simple nor dignified, nor in any way a peculiarly suitable building to dominate a church that dates from the Normans.

At the annual meeting of the Royal Association for Promotion of the Fine Arts in Scotland, held last Saturday, it was announced that an etching by M. Rajon from *The Legend*, by the late G. Paul Chalmers, R.S.A., had been fixed on as the work for presentation to the members next year. The picture, an unfinished but important and characteristic example of the artist, was shown in the last Scottish Academy Exhibition. It has been purchased by the association, and is to be deposited in the National Gallery in Edinburgh.

THE bequest of Mr. H. G. Watson, which we mentioned on July 19 as having been made to the University of Edinburgh for the purpose of the endowment of a Professorship of Fine Art, will not, it is stated, take effect for the next six months, in consequence of the delays of the law. It has, however, already been decided that £1,000 shall be set aside for the necessary expenses attending the foundation of the professorship, and that the interest on the remainder of the £11,500, amounting, it is expected, to about £400 a year, shall be given to the professor in addition to the usual class fees.

IN connexion with this Professorship, we observe that our contemporary the *Athenaeum* takes occasion to give advice to the electors, and in so doing to repeat an opinion which is common enough, but which rests on an obvious confusion of thought. In advocating the appointment of a practical artist, the writer in the *Athenaeum* says:—

"Art is to be learned from artists, and by practice, not from lecturers and lectures. Conceive a professor of music who did not know his notes; conceive a surgeon who had never dissected; conceive an engineer without technical knowledge, and we have secured a tolerable idea of what a theoretical professor of fine art cannot help being."

Nay, that depends on what the Professor of Fine Art is intended and undertakes to teach. The history and historical criticism of art is one thing; the practice of art is another. The history and historical criticism of art constitutes a great and important branch of human study, and one which includes in abundance the elements both of exact knowledge and of aesthetic cultivation, and it is desirable that this branch of study should be systematically taught to as many persons as possible. The practice of art in any high sense is, on the other hand, the business of a few, and requires the entire devotion of their lives. Whether it is desirable or not that the practical and technical training of artists should take its place among the studies of our national Universities (and

there is a good deal to be said on both sides of this question), it is certainly desirable that the history and comparative criticism of the works of art should take such a place. This has, of course, been long ago recognised in Germany, where every University of importance has at least two teachers of the highest rank in this range of subjects, one for classical art and archaeology and one for the history of mediæval and modern art; as, to take one instance for a dozen, the University of Strassburg with Profs. Michaelis and Woltmann. The writer in the *Athenæum* speaks of the "antiquarian aspect of art, and the history of works of art and artists," as if he was not aware that these things were matters of serious and scientific study at all. The truth is, that it is for the electors who have the appointment of Professors of Fine Art to make up their minds in each case whether the Chair shall be regarded as one for the historical and comparative study of the works of fine art, or one for the training of practical artists; and that, if they decide in favour of the former view, the practical artist will assuredly be the first to acknowledge that his pursuits have not left him time to acquire the kind of knowledge which the duties of the Chair, in that view of them, require.

It is proposed to open at an early date of August, and to close before the end of September, an Exhibition of Works of Art in Lambeth. The South London Working Men's College is taking the initiative in the matter, and a good deal of support has, we understand, been already obtained, though the secretary—Mr. Rossiter—signifies his desire for more. Lambeth, it is probable, may appreciate an exhibition of art. The thing will be new there, and it will occur among a population likely to be touched; for, not to speak of other good reasons for the choice of this place, Lambeth is the centre of a great art industry—that of the admirable and now world-famous pottery. It would probably tend to the increase of offers to assist with loans to the exhibition if the secretary could assure those who may be willing to exhibit that every manner of precaution against fire and other accident will be taken—thus practically guaranteeing the lender as he is wont to be guaranteed at Government exhibitions: say as at the exhibitions of the Industrial Museum of Edinburgh, a branch of the Science and Art Department. We invite the secretary to furnish some such information.

ONE of the last survivors of what is now distinguished as the "Norwich school" of painting, John Berney Ladbroke, died on July 11. He was the third son of Robert Ladbroke, the early friend, and afterwards the brother-in-law, of "Old" Crome, with whom at one time he set up a sort of artistic partnership. In later life these two were unfortunately divided, each heading opposed societies of art in Norwich; but the son of Ladbroke, who was named John Berney, like his cousin John Berney Crome, apparently owed more to the teaching of his uncle than to that of his father. His pictures have all the characteristics of Crome's style, and are especially noticeable for the excellent painting of foliage. He seems always to have received good prices for his works, though they were not often seen at exhibitions. He and his brothers, however, have exhibited at times at the Royal Academy, though not of late years, and the *Norwich Mercury* records that a small picture by him was purchased at a sale in Paris by Baron Rothschild for £550. His reputation, therefore, must have been more extended than that of his father and uncle.

AMONG recent appointments in the Legion of Honour, we notice the names of the sculptor Mercier, raised to the grade of officer; the painters Bastien-Lepage and Fantin-la-Tour, the historical painter Ehrmann, and the lithographer Chauvel, nominated chevaliers.

WE are glad to learn that, in consequence of a strong expression of public opinion, certain alterations which were about to be made in the upper hall of Durham Castle have been given up. It was the opinion of the most competent authorities that these alterations would have materially injured Bishop Pudsey's fine work.

A MONUMENT is to be erected to the memory of the late Sam Bough, R.S.A. A portrait in bronze relief is being modelled for it by Mr. William Brodie, R.S.A.

MR. VAL PRINSEP, A.R.A., and Mr. Luke Fildes, A.R.A., together with two Liverpool artists (Mr. J. Pedder and Mr. W. W. Laing), have undertaken the arrangement of the Liverpool Exhibition this autumn.

ANOTHER art exhibition was opened last week at Darwen, the success of the first, held in 1868, having stimulated the inhabitants of that town to further enterprise. Beside the loan collection, which includes works by some of our greatest British artists, lent by the Duke of Devonshire, Mr. J. Hicks, Mr. J. K. Cross, Mr. J. E. Taylor, Mr. Hugh Mason, and other gentlemen, there are also a number of paintings, both in oil and water-colour, contributed by modern artists and intended for sale.

THE Munich Iron Foundry has just cast a colossal equestrian statue of Prince Obrenowitsch, destined to adorn the chief square of Belgrade. The monument is over twenty-five feet in height, and weighs more than 2,000 tons. The model was furnished by the sculptor Pazzi, of Florence.

MACLISE's great picture of *The Marriage of Eva and Strongbow*, which it was at one time proposed that he should paint in fresco in the House of Lords, has at last, after several vicissitudes, been presented by its recent purchaser to the National Gallery of Ireland. This, and *Caxton showing his Printing Press to Edward IV.*, which passed by the Forster bequest to the South Kensington Museum, are two of the greatest achievements of MacLise in historical painting, with the exception, of course, of the two noble works in the Royal Gallery at Westminster; and it is pleasant to think, amid the neglect that his art has mostly undergone, that these two nobly conceived pictures should have found fit resting-places.

A BIOGRAPHICAL sketch of the distinguished German architect, the late Gottfried Semper, is contributed by Josef Bayer to the current number of the *Zeitschrift für bildende Kunst*, which gives also an excellent portrait of Semper etched by W. Unger. The picture collections of Anhalt, which are all to be found in and around Dessau, and are but little known to the tourist, are described in another article. There seem to be some few good German and Dutch pictures preserved here, but the guide-book insists chiefly on the Italian collection, which is very poor. An engraving of the *Madonna and Child*, by Girolamo da Treviso, is, however, given in illustration.

PROF. DONNDORF's much-talked-of monument to Cornelius was lately unveiled with great ceremony at Düsseldorf. The figure of Cornelius is treated in a thoroughly realistic manner, being, in truth, an exact likeness of the great painter in his old age, Donndorf having followed Bendemann's excellent profile portrait which was taken when Cornelius last visited his native town in 1862. This realism is said to be a little disturbing to the general effect of the work, for the figure appears too short for the position in which it is placed.

THE STAGE.

THEATRICAL amateurs will be interested in the courageous and original experiment which is

being tried by Mr. George Macdonald. The amateur performances of the family of this well-known novelist have been heard of for some years, but they have only recently addressed themselves to the general public so as to invite critical comment. At first sight the announcement of a performance based on the second part of Bunyan's *Pilgrim's Progress* does not promise much scope for dramatic talent or dramatic effect, and the crowded audiences (mostly ladies and children) which have witnessed them at the Langham Hall last week were not taken from the ordinary class of playgoers; yet the curious and delicate quality of the performance is such, all drawbacks notwithstanding, as would perhaps recommend itself most to the trained appetite of a connoisseur. The *dramatis personæ* are Christiana and her four sons, Mercy, Mr. Greatheart, Mr. Feeblemind, and Mr. Brisk; Prudence, Piety, and Charity, the former of whom also takes the rôle of Mrs. Bataeyes and Mrs. Muchafraid; Mrs. Timorous, a shepherd-boy (Piety), and several angelic messengers, in the most angelic of whom Charity could be recognised again. The dialogue is sometimes taken *verbatim* from Bunyan—a striking tribute to the dramatic picturesqueness of the old Puritan—and sometimes a narrative passage is divided among the actors with great judgment, so as to give the younger children especially most child-like and life-like parts. But, regarded as acting, the most remarkable part of the performance is the complete finish and harmonious thoroughness of the whole, the family troupe (to compare small things with large) playing up to each other with the same accuracy and disinterestedness as the members of the artificial family at the Comédie Française. All the performers have a good delivery (Mr. Greatheart may have been a Scot for anything we know to the contrary); there is no over-acting, and at least three of the actors show a command of feature which would satisfy the great manager Serlo of their power to represent more than a single congenial character; Mr. Feeblemind is anything but a feeble actor; Mercy's changes of countenance during the courtship of Mr. Brisk (which has been rather amplified) show a great reserve of dramatic power; Christiana is clearly an actress, and Mrs. Timorous ought to do well in higher comedy. As an instance of the completeness of the performance may be noticed the very pretty tableau silently formed by the children arranging flowers on one side of the stage while the dialogue goes on in the last act but one:—scene, the land of Beulah! The *mise-en-scène* is ingeniously simple, but we should have thought a more Puritanical garb better in character for the ladies of the House Beautiful, and Greatheart's coat of mail might also with advantage have had a more seventeenth-century air. No doubt some of the charm of the representation is due to the fresh quaintness of the subject; but, on the other hand, the actors are, to a certain extent, at a disadvantage as to the display of purely dramatic power, because in acting an allegory there is an additional step to cover before reaching the illusion of reality, and also because of the reserve felt in dealing with sacred texts. At any rate, it may be supposed that the *répertoire* will be increased if the family finds a steady demand for refined and sober work of this kind. Would Christiana be equal to the part of Constance, or Matthew and Joseph to those of the little princes, with Mr. Feeblemind for Richard? The experiment would be worth trying, and if Shakspeare were too much for the resources of the company, their proved skill in "adapting" might provide suitable dramas of a secular kind, and incidentally enrich the stage with the much-needed boon of a few more acting plays fit for delivery by scrupulous and cultivated performers.

MUSIC.

Counterpoint: a Practical Course of Study.

By G. A. Macfarren, Mus. Doc., M.A.
(Cambridge: University Press.)

THERE is a tendency on the part of a certain section of modern musicians to undervalue the study of counterpoint. This tendency is not confined, as might perhaps be supposed, to the disciples of what is termed the "New German School;" but it manifests itself, to give one conspicuous instance, in a work otherwise so excellent as Lobe's *Compositionslehre*, in which the student is taught how to compose a string-quartet without any preliminary contrapuntal exercises at all. This method of instruction is doubtless due to a reaction against the obsolete forms to be met with in many of the older treatises on counterpoint, but it has the great disadvantage of ignoring altogether the benefits to be indirectly derived from the study. It is as a means of mental training, and not for its own sake, that counterpoint is invaluable. Through it the pupil learns to compose under the greatest restrictions, many of which in themselves appear, and in truth are, arbitrary; but just as in studying the piano many finger-exercises have to be practised, the sole object of which is to give independence and strength to the joints and muscles, so the necessity for composing under the most rigid limitations stimulates the inventive powers of the pupil, and gives him a command of technical resources, applicable when writing in the free style, which can be obtained by no other course of training. It is quite true that no amount of contrapuntal knowledge will of itself make a great composer, but it is no less true that no single example can be named of any composer having taken a place in the highest rank who was not also a great contrapuntist.

It is therefore with cordial pleasure that we welcome the present treatise from the pen of one of our greatest living theorists. Prof. Macfarren's views on Harmony are known to differ in some important respects from those held by other authorities; and it is no more than natural that these views should come somewhat prominently forward in certain portions of this book. They are, however, nowhere obtruded; and those who do not agree with them will not on that account find the study of the volume less instructive or profitable. It is a most fortunate thing for the student that, however much doctors may differ in theory, they mostly all agree in practice.

The first thing which is likely to strike a careful reader of this work is its extraordinary strictness. In this respect the book surpasses any treatise we have ever met with. The author allows no modulation whatever, except in the exercises on double counterpoint; he forbids a note of the *canto fermo* (except in one solitary instance) to bear two chords; and he reduces the already limited number of chords which the student is allowed to use by treating the common chord on the mediant in a major key as a dissonance. This last point, it may be mentioned in passing, is one of the peculiarities of Prof. Macfarren's theoretical system.

For the avoidance of all modulation the

author gives cogent reasons; he says that, when complete mastery of all that is possible in one key has been once attained, the transfer of this to any other key is an easy process; but that to curb one's thoughts within a chosen tonality as much as within an appointed melodic compass is much more difficult, and so wants greater practice. With this method of teaching we most cordially agree; the stricter the writing in the first instance, the less danger will there be that liberty shall degenerate into licence when greater freedom is allowed.

In one important respect the present volume contrasts advantageously with every other treatise on counterpoint which we have seen; in his examples, Prof. Macfarren strictly practises what he preaches. There is hardly a standard work on the subject in which repeated instances may not be found of inflections, more or less obvious, of the rules given in the text. Our author furnishes in his work a conspicuous exception. Many of the exercises worked as models for the student are truly admirable as specimens of pure writing; while in some cases an amount of musical interest is given to the illustrations of which many would hardly imagine that they were capable.

A striking feature of the book, which has not yet been mentioned, is the power shown in it of lucid explanation. That it is easy reading cannot be affirmed; the nature of the subject would preclude this. It requires close and sustained attention; but if this be given to it, it will be found that it is remarkably clear and intelligible. The whole of the fourth chapter, on the Progression of Parts, may be especially referred to as a masterly exposition of the subject of which it treats. Prof. Macfarren is occasionally very happy in his illustrations, as, for instance, in his definition of the distinction between Harmony and Counterpoint (p. 3).

"The distinction, if there be any, between harmony and counterpoint, is that the term harmony defines the combination of a mass of musical sounds, or music regarded vertically; and counterpoint defines the combination of two or more distinct melodies, or music regarded horizontally. In harmony every progression from chord to chord involves the melodious element, but this is subordinate to the complete effect of each combination; every part should be free from unbeautiful successions of notes, but melodic interest is not necessary in any of the parts, save in the one to which all the others are submissive accompaniment. In counterpoint every combination of melodies constitutes a succession of harmonies; but while the need is despotic of harmonic propriety, the interest of each separate melody is of high consideration; so counterpoint bears but feudal subjection to harmony, holding still a minor sovereignty of its own."

A detailed analysis of the contents of the volume would not only be too technical to be of general interest, but would be only partially intelligible without the aid of musical quotations. But there are a few points in which we would venture, with much diffidence, to differ with Prof. Macfarren, because in them he is at variance with most other authorities on the subject, and we are unable to see the grounds on which he justifies his procedure. The first and most important of these is his treatment of consonant intervals in synco-

tion. At section 198 he gives as good a progression which, if the syncopation be taken away, produces consecutive octaves. This special progression is expressly forbidden by Cherubini, while Albrechtsberger only admits it, so to speak, under protest, and specially dissuades beginners from using it. Curiously enough, in the same example, our author marks as "bad" a progression which Cherubini allows as good—the moving from the fifth to the sixth of the bass note. Another point which appears at least open to question is the employment of the interval of the sixth on the dominant of the minor scale. This cannot be accompanied by the major third of the bass note, for an inadmissible dissonance would result; and, as Prof. Macfarren allows no modulation, the minor third of the bass note can also not be used, for that would be in another key. The author, therefore, employs simply the interval, as distinguished from a complete chord, a procedure which seems at least inadvisable, because one of the first things that a student is taught in counterpoint is to consider all two-part combinations of notes as outline chords; and here is a combination which he is distinctly told is not a chord. The difficulty appears to be ingeniously turned rather than overcome, and it undoubtedly results from the absolute prohibition of modulation. We have already spoken of the advantages to the pupil of having to confine his ideas within the limits of one key; but there is another side to the question. All other works on counterpoint which we have seen allow modulation to nearly related keys. Is it not at least possible that, by the study of such examples as are given by Cherubini or Albrechtsberger, the pupil may acquire a large amount of knowledge as to the relations of keys which he might not so easily meet with elsewhere? A well-known musician recently informed the writer that he had learned more as to the proper management of modulation while studying counterpoint than at any other time.

The chapters on Double, Triple, and Quadruple Counterpoint are most excellent. Of the first-named, our author naturally gives the most prominence to double counterpoint in the octave, as being by far the most generally useful. Triple and quadruple counterpoint are but briefly treated; their practical value is so slight that, except for the severe mental training involved in their study, the pupil need perhaps scarcely trouble himself with them.

An especially interesting chapter is the last, on "Counterpoint in the Modern Free Style." After having accustomed the learner to write with the utmost strictness, Prof. Macfarren now shows him how far and under what conditions he may loosen his fetters. A clearer exposition of the treatment of passing notes, appoggiaturas, arpeggios, and chromatic harmonies we have never met with. Some of the illustrations appear to be given for the sake of showing what is possible rather than what is advisable; but it is impossible for the student to read this chapter carefully without great profit. We conclude our notice of this valuable work by warmly commending it as the most exhaustive and masterly treatise in our language on the subject with which it deals.

EBENEZER PROUT.